Long Beach Unified School District
Long Beach, California

Reading and Writing Handbook for High School Students

Supporting Language Arts Content Standards

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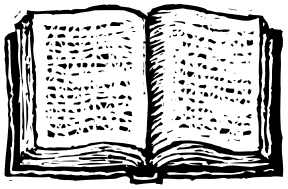
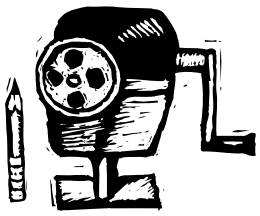


Introduction



This handbook has been prepared for you as a supplement to regular classroom textbooks and as a handy reference throughout your high school career. It is your personal property. You are expected to keep it and to use it for your classes. For your convenience it has been punched to fit into your notebook. If it should be lost, you may be asked to buy a replacement copy from the textbook clerk.

We hope you will learn to use this book well and that it will be of value to you for many years to come.

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Reading

STRATEGIES GOOD READERS USE

As a high school student, you read for many purposes, such as to
- learn to do something
- conduct research
- seek specific information
- relax
- be inspired

Whatever the purpose, there are certain strategies which proficient readers use to make sense of what they read. These strategies include:

Reading Strategies

- recalling prior knowledge and experiences which relate to the material being read.
- thinking of what they already know about the genre or the author.
- predicting what will happen next.
- creating visual images of what the text is saying.
- summarizing important ideas and concepts both during and after the reading.
- drawing inferences, based on the text and their own prior knowledge, about ideas the author suggests but does not explicitly state.
- generating questions about author's purpose, character motivation, confusing passages, etc.
- developing an understanding of the message the author wishes to communicate by synthesizing the literal textual information into a thematic whole.
- making connections from the text to one's personal knowledge and experiences, as well as making connections with other texts and with one's understanding of the world (text-to-self, text-to-text, text-to-world).
- being mentally aware of when reading does and does not make sense, and knowing what to do when the meaning breaks down.

In the years before you entered high school, you probably spent more time reading fictional stories that you did reading informational text. In high school, that will undoubtedly change, and you will find that you are reading a much larger proportion of non-fiction, informational material than you did in the past.

Proficient readers do not approach reading informational text in the same way that they approach reading a narrative story. In order to make sense of nonfiction text, skilled readers use the strategies described in the box on the next page.

STRATEGIES FOR READING NONFICTION TEXTS

A textbook or other text meant to give information is a nonfiction text.

BEFORE YOU READ:

Preview and skim the material.

1. What do you already know about the topic? Think about past experiences with other subjects you know about and how they may connect to what you are going to read.
2. What can you expect it to tell you?
3. How is the text organized?
   - Non-fiction text is typically organized using one of the following structures:

     Generic List — Compare/Contrast
     Sequential List — Problem/Solution
     Description — Cause/Effect

     When you preview the text, as well as while you are reading, pay attention to which text structure(s) the author has used to organize the information.
   - Read the boldface chapter, headings, other titles and subtitles, focus questions, and any questions at the beginning of the chapter or text.
   - Read all the boldface print.
   - Look over all typographical aids such as italics, and visual aids such as graphs, charts, maps, pictures and diagrams.
   - Read the first sentence of each paragraph to determine the topic of each.
   - Read the last paragraph or summary and any end-of-the-chapter material.
4. Make a graphic organizer (chart, map, timeline, outline, etc.) to help you organize the material.
5. If your purpose is to find a specific piece of information, think about where you will find it according to your preview and then read only the portion of the text necessary to find your answer.

AS YOU READ:

Increase your understanding by interacting with the text:

- Think of how the information you read fits with your overview.
- Fill out your graphic organizer or outline, make note cards, or keep a reading/learning log.
- When text becomes difficult, slow down, or reread sections as necessary.
- Summarize.
- Paraphrase – translate the material into your own words.
- Ask yourself questions about the subject.
- Predict what will come next.

AFTER YOU READ:

Check your understanding by asking yourself, "What did I learn?" Relate this new information to what you already know.

STRATEGIES FOR READING FICTION TEXTS

When reading fictional text or any text that utilizes a story structure, proficient readers also utilize specific strategies to make sense of what they read. The box below summarizes those strategies.

BEFORE YOU READ:

Survey the material.

- Look at the title, chapter titles, pictures, etc. for clues to the content.
- Read the blurb or story synopsis on the back cover to get a sense of the overall plot of the story.
- Think about past experiences you may have had that might connect to the story.
- What do you already know about the genre? The author?

AS YOU READ:

Ask yourself questions and answer them, almost the way a teacher does.

1. What is the setting? How does it contribute to the over-all effectiveness of the story?
2. Who are the main characters and what are they like? How do they change?
3. What is the main character's conflict or goal?
4. What obstacles or problems stand in his or her way?
5. What will be the outcome and how will it come about?
6. What is unclear or confusing?
7. What predictions do you make?
8. What are you visualizing in your "mental movie" as you read?

AFTER YOU READ:

Check your understanding by retelling the story.

What messages or insights about life might the author be trying to communicate (the theme)?

DIALECTICAL JOURNAL

The ***Dialectical Journal*** is a way for you, the reader, to get involved with and find meaning in a text--a novel, play, poem, short story, essay, or any other type of literature--by creating **thinking** and **feeling relationships** between you an the text. While you read, you will participate in a **dialogue with yourself, the characters, and even the author.**

You will create this dialogue by:

- asking questions
- forming associations
- making connections (text-to-self, text-to-world, text-to-text)
- seeing patterns
- making predictions
- creating hypotheses
- analyzing style

You will become **personally involved** with the situations, events, and characters in text, which enables you to **form your own meaning** about what you are reading.

DIRECTIONS: As you read, keep a two-sided journal.

*On the **left-hand side**, write down particular* **•words** **•passages** **•lines** **•quotes,** *anything from the text which you find interesting. These may be passages which you* **•wonder about** **•find very beautiful** **•find confusing** **•find distressing** **•connect with in some way.** *Write the passage down with the page number. (See example below.)*	*On the **right-hand side**, react to each passage, giving an honest response or reason for choosing that particular passage. Your response may be* **•an emotional or intellectual reaction** **•a question or hypothesis** **•a possible interpretation** **•an insight** **•a judgment** **•a connection to something else you've read or experienced.** *Your responses become a **dialogue with the text**, not just a personal reflection. You need to stretch your interaction with the text and involve as many of the suggested forms of reaction as possible. (It's helpful to **label** your reactions so you can be sure you have variety.)*

Sample Journal

NAME _____

DOUBLE-ENTRY JOURNAL	**DATE**
QUOTATION FROM TEXT (sentence, phrase, or passage)	**MY RESPONSE (connection, appreciation, question, interpretation)**
p. 213 "If you want to know the truth, I don't know what to think about it. I'm sorry I told so many people about it. About all I know is, I sort of miss everybody I told about. Even old Stradlater and Ackley, for instance. I even miss that...old Maurice. It's funny. Don't ever tell anybody anything. If you do, you'll start missing everybody."	Holden spent so much energy hating everybody and everything, but now it seems like he's figured out that all the people he hated so much are the people who actually helped mold him. Every person who crossed his path touched him in some way and, even though he didn't want to admit it, now it seems he is beginning to appreciate them. I realize for myself that even the people who have hurt my feelings or challenged my way of thinking have helped me grow. In some twisted way they each play their own parts in my life.

READER'S LOG: STARTERS

If you are asked to keep a reading log, you can use these sentence stems to help you get your best thoughts down on paper.

When I started reading this book, I thought....
I changed my mind about...because...
My favorite part of the book was...
My favorite character was...because...
I was surprised when...
I predict that...
I liked the way the writer....
I didn't like...because...
This book reminded me of...
I would (wouldn't) recommend this book to a friend because...
This book made me feel...
This book made me think...
This book made me realize...
While I was reading I pictured...(Draw or write your response.)
The most important thing about this book is...
If I were (name of character), I would (wouldn't) have...
What happened in this book was very realistic (unrealistic) because...
My least favorite character was...because...
I admire (name of character) for...
One thing I've noticed about the author's style is...
If I could be any character in this book, I would be... because...
I agree (disagree) with the writer about...
I think the title is a good (strange/misleading) choice because...
A better title for this book would be...because...
In my opinion, the most important word (sentence/paragraph) in this book is...because...
(Name of character) reminds me of myself because...
(Name of character) reminds me of somebody I know because...
If I could talk to (name of character), I would say...
When I finished this book, I still wondered...
This book was similar to (different from) other books I've read because it...
This book was similar to (different from) other books by this writer because it...
I think the main thing the writer was trying to say was...
This book was better (worse) than the movie version because...
(Event in book) reminded me of (something that happened to me) when...

KEY WORDS USED IN TEXTBOOK READING OBJECTIVES AND WRITING PROMPTS

ANALYZE	Break the subject (an object, event, or concept) down into **parts**. Then explain the various parts and how they relate to the whole.
COMPARE	Show how two things are **similar as well as different**; include details or examples.
CONTRAST	Show how two things are **different**; include details or examples.
CRITIQUE	Point out both **the good and the bad** points of something.
DEFINE	Give an **accurate meaning** of a term with enough detail to show that you really understand it.
DESCRIBE	Write about the subject so the reader can easily **visualize it**; tell how it looks or happened, including who, what, where, when, how, and why.
DIAGRAM	Make a **drawing** of something and **label its parts**.
DISCUSS	Give a **complete and detailed answer**, including important characteristics, details and main points.
EVALUATE	Give your **opinion of the value** of the subject; discuss its good and bad points, strengths and weaknesses.
EXPLAIN	Give the **meaning** of something; give facts and details that make the idea easy to understand.
ILLUSTRATE	Make the point or idea **clear** by giving **examples**.
INTERPRET	Tell about the **importance or meaning** of the subject. Explain the results or the effects of it.
JUSTIFY	Give good reasons to **support** a decision, action or event.
OUTLINE	Make an **organized listing** of the important points of a subject.
PRETEND	**Make-believe or imagine** you are in a particular situation, or that you are a particular person or character and describe what this is like.
PROVE	Show that something is **true** by giving facts or logical reasons.
RELATE	Show how things are **alike or connected**.
RETELL	Tell the story or main thoughts over again **in your own words.**
REVIEW	Go back over the material you just read and be able to tell **what happened and in what order.**
STATE	Give the **main points** in brief, clear form.
SUMMARIZE	Briefly cover the **main points**; use a **paragraph form**.

KEY WORDS USED IN READING TESTS

CHRONOLOGICAL ORDER	The order events happen in over a period of **time**.
SEQUENTIAL ORDER	The order in which events happen over time or the order required to produce some thing. (The first step, the second step, etc.)
SYNONYM	A word that has the same or nearly the **same meaning** as another word.
ANTONYM	A word that means the **opposite** of another word.
FACT	Ideas that **can be proven to be true or false** by research or observation.
OPINION	A **person's judgment**. May be a conclusion drawn from facts, but may also be based purely on feelings.

Vocabulary

CLUES TO A WORD'S MEANING

What can you do when you encounter words you do not know in a text? Most of the time you do not need to stop to look up the word in a dictionary because its exact meaning is not critical to a passage. Instead, you can use the following textual clues to determine a word's meaning and keep reading, making note of the word until you can ask someone or take the time to use the dictionary.

CONTEXT CLUES

The context of a word consists of the sentence containing the unknown word as well as the other sentences that surround it. The construction of the sentence may contain clues to the word's meaning.

1. **Sentences Containing a Definition**. Sometimes a definition is included in the sentence itself. This often occurs in textbooks.

   *Example: People who suffer from acrophobia, or **fear of heights**, shouldn't climb mountains.*

   The underlined word, acrophobia, is defined as **fear of heights** within the sentence itself.

2. **Sentences Containing an Example.** Sometimes an example is included to illustrate word meanings.

   *Example: Mr. Jones is a real recluse; **he lives alone on the edge of town and he only comes out of his house to go to work**.*

   Here the meaning of the underlined word, recluse, is suggested by the example given in the rest of the sentence (or a following sentence that might serve the same purpose). The example that **he lives alone on the edge of town and he only comes out of his house to go to work** suggests that Mr. Jones likes to be alone, and the definition of recluse does mean a person who lives a life away from society.

3. **Sentences Containing Words That Show Contrast.** Sometimes the unknown word is used in contrast to a word that is familiar in order to help the reader determine the meaning of the word.

   *Example: **Unlike** Mr. Dixon, who is **extremely nervous**, Mr. Benton is very mellow.*

   Here, mellow is shown in contrast to **extremely nervous**, so mellow must mean calm. In fact, mellow means mild, gentle, and agreeable.

4. **The Logic of the Sentence.** Sometimes an unfamiliar word can be figured out using your knowledge about the world or an understanding of a particular situation.

   Example: When the baby-sitter put a pacifier in the baby's mouth, the baby stopped crying.

Probably you have seen a baby become quiet after someone put an object which looks like the nipple on a baby bottle into the baby's mouth. Remembering this might give you a clue for the meaning of pacifier, even if you have never seen the word written or heard it spoken before. Indeed, a pacifier is a device that imitates a baby bottle for babies to suck upon.

5. **The Grammar--or Word Order--Within the Sentence.** Where a word is located and the grammatical use of a word in a sentence may give clues to its meaning, especially if it is a word that has multiple meanings. Is the word being used as a verb, a noun, an adjective, or an adverb? Looking at the grammar of a sentence—whether or not you can remember the grammatical name of the part of speech–may especially help you on standardized tests where you may be given a word in a sentence and asked to choose which word in another sentence has the same meaning.

   Example 1: The Celtics beat the Lakers by ten points.

   Your knowledge of English grammar and sentence structure tells you that beat in this first sentence is an action word or verb even if you do not know what the word means in this context. You know from the sentence that beat refers to some kind of action—something the Celtics "did"--and is not a thing or an object. Of course, you already know that beat as it is used here means to defeat.

   Example 2: The policeman walked his beat.

   In this second example, beat is not the action word or verb in the sentence; the verb is "walked." Instead, beat is preceded by "his," which suggests that beat in this case must be a possession or a thing that can be "owned." To understand the word, you would look for further clues in other sentences about what thing the policeman owns. Indeed, in this second example beat is a noun meaning an area the policeman oversees on a regular basis, an area that in a sense "belongs" to him.

   Example 3: I feel beat today.

   In this example, the word order shows us that beat is not a verb or a noun but is a descriptive word, an adjective explaining how the subject "I" feels. Again, other sentences that follow might contain clues to what "I" feels that further suggest the meaning of beat. Beat in this context means exhausted.

   Example 4: My brother beat me at a game of Monopoly.

   In this final example, beat is again a verb. If a standardized test had examples 2, 3, and 4 as choices, you would be able to see that beat in example 4 is used in the same grammatical way as it is in example 1. Likewise, knowing the meaning of beat as an action word meaning to defeat in example 1 would also help you to draw the conclusion that it means to defeat in example 4.

   Note: The similarity of grammatical use does not guarantee that the word beat in example 4 means the same as the word beat does in example 1, but you can definitely eliminate other choices based on grammar.

Based on Workshops presented by Kate Kinsella, 1998.

CLUES WITHIN THE WORDS THEMSELVES--WORD PARTS

Many English words are made from combinations of Greek and Latin prefixes, roots, and suffixes. Knowing some of these important word parts can greatly increase your ability to figure out and understand new words.

Example: Many politicians still favor the use of geothermal energy.

If you recognize "geo" from the word "geography," you may know that the prefix "geo" means "earth." Then you could use the root word "therm" to think of "thermometer" or "thermos" which have to do with temperature and heat. These clues may suggest that the meaning of the word geothermal is something to do with the earth's heat. As you read on, you can test your predicted meaning and see if other sentences that follow have something to do with the idea of earth's heat. Geothermal actually refers to heat within the earth's interior that may come to the surface in forms such as the steam from geysers, etc.

The one pitfall in using word parts is that not all words are made of Latin or Greek parts, and some words may look promising but may not actually follow the pattern. The only way to know for certain that a word uses these parts is to look up the word's etymology, or history, in a collegiate dictionary.

COMMON WORD PARTS

PREFIXES

Prefixes come at the beginning of words and change their meanings. A knowledge of common prefixes with some knowledge of the common word roots will help you to increase your vocabulary rapidly.

Prefix	Meaning	Examples
a, ab, abs	off, from, away	avocation, absent, abstract
a, an	not, without	atypical, anonymous
ambi, amphi	around, both	amphibious, ambidextrous
a, ac, ad, af, ag, al, an, ap, ar, as, at	to, toward, near	acquire, adjacent, allude, annex, append, arrive, associate, attract
ante	before in time or order	antecedent, antediluvian, antemeridian
ant, anti	against	antagonist, antipathy
arch	first, chief	archetype, architect
auto	self	automobile
bene, ben	good, well	benefactor, beneficial
bi	two	bilateral, bicycle
cent	hundred	centipede
circum	around	circumnavigate, circumference
co, col, com, con, cor	with, together	cooperate, colleague, combine, concurrent, correspond
contra, contro, counter	against	contradict, counterclockwise
de	down, away, undoing	descend, debark, dehydrate
dec, decem, decim	ten	decade, December, decimal
demi	half	demigod, demitasse
di	twice, double	dichromatic
dia	across, through	diameter
dis	not, away, away from	discourage, disobey

Prefix	Meaning	Examples
dys	bad, poor	dyslexia, dysfunctional
e, ec, ef, es, ex	out, out of	eccentric, eclipse, efface, emigrate, erode, escarpment, extrasensory
equi	equal	equivalent
extra	outside, beyond	extraterrestrial
fore	in front of, previous	forecast, foreleg
geo	earth	geography
homo	same, similar	homogenized, homonym
hyper	over, excessively	hyperactive, hypertension
hypo	under, too little	hypodermic, hypothyroid
i, il, im, in, ir	not, without	ignore, illegible, immature, ineligible, irreplaceable
in, il, im, ir	in, on, into, toward	induct, illuminate, imbibe, imprint, irradiate
inter	between, among	interurban, intercontinental
intra, intro	within, inside	intramural, introspect
mis	wrong(ly), incorrect(ly)	misbehave, misspell
non	not	nonsense, nontaxable
ob	over, against, toward	obstruct
par, para	beside, contrary to, beyond	parallel, paradox, parachute
per	through, thoroughly	perfect, perennial
post	after in time or order	postgraduate, postscript
pre	before in time or order	preamble, preview
pro	before in time or order, forward, for	proceed, prologue, promise, proslavery
re	again, back	reappear, reaction
retro	backward	retrospective
semi	half	semicircle
sub, suc, suf, sug, sum, sup, sur, sus	under, beneath	submarine, succumb, suffer, suggest, summon, support, surrogate, suspect
super	above, more than	superior
sur	over, above, beyond	surpass, surtax
sy, syl, sym, syn	with, together	syllable, sympathy, synchronize
tel, tele	distant, far	television, telegraph, telescope
trans	across, through, beyond	transcend, transcription, transoceanic
un	not, lack of, opposite of	unburden, uninhibited
vice	acting for, next in rank to	viceroy, vice president

COMMON WORD ROOTS

Many English words are derived from Greek and Latin roots. A knowledge of some of these common roots will give you a key to thousands of English words and will help you to increase your vocabulary.

Root	Meaning	Examples
act, ag	do, act, drive	action, react, agitate
alter, altr	other, change	alternative, altercation, altruism
annu, enni	year	annual, biennial
anthrop	man	anthropoid, misanthropy
aqua, aque	water	aquatic, aqueduct
aud, audi, audit	hear	audit, audition, audible
bell	war	antebellum, belligerent
ben, bene	well, good	benevolent, benefit
bibli	book	bibliography, bibliophile
bio	life	biosphere, amphibious
cap, cept, cipi	take, seize, hold	captive, precept, recipient, accept
capit	head	capital, decapitate

Root	Meaning	Examples
cede, ceed, cess	go, yield	precede, proceed, secession
chrom	color	monochrome, chromatic
chron	time	chronological, anachronism
cide	kill	germicide, suicide
civ	citizen	civilization, uncivil
cogn	know	recognize, incognito
corpor, corps, corpse, corpus	body	corporal, corpuscle, corpse
cosm	order, world	cosmopolitan, cosmos, cosmetic
cred, creed, credit, credul	trust, believe	credible, creed, credit, credulity
culp	blame	culprit, culpability
cycl	wheel, circle	cyclone, bicycle
dei, div, divin	god, godlike	deity, diva, divinity
dem	people	demographics
derm	skin	dermatitis, pachyderm
dia	day	diary
dic, dict, dicta	say, speak	diction, edict, dictation
dorm	sleep	dormitory, dormant
duce, ducat, duct	lead	educate, produce, induct
ego	I	egotist, egomania
fact, fect, fict	do, make, cause	factory, confection, fiction
fid, fide	faith, trust	confidential, fidelity
flu, fluct, flux	flow	fluently, fluctuate, influx
frag, fract	break	fragility, infraction
gam	marry	monogamy, polygamous
grad, gress	step, go	regress, grade, graduation
gram	write	monogram, grammar
graph	write	graphics, telegraph
heli	sun	helium, heliocentric
hem	blood	hemoglobin, hemorrhage
hydr	water	dehydration, hydrant
iso	same, equal	isometric, isotope
ject	throw	reject, projectile
junc, juga	join	junction, conjunction, conjugate
liber	free	liberal, liberate
log, logo, logy	word, study	logical, psychology
luc, lum	light	translucent, luminous
magn	large, great	magnitude, magnificent
mal	bad, ill	malady, malcontent, malodorous
man, manu	hand	manual, manicure, manufacture
mater, matr	mother	maternal, matrimony
medi	middle	mediate, mediocre
micr	small	microcosm, microfilm
mis, miss, mit	send	promise, mission, remit
morph	shape	anthropomorphic, polymorph
mort	death, dead	mortal, mortuary, mortify
multi	many	multitude, multiply
mut	change	mutate, mutable
nasc, nat	born	native, innate, nascent
nav	ship, sail	navigate, navy
necr	dead, die	necropolis, necrosis
neo	new	neoclassical, neologism
ocul	eye	binocular, oculist
omni	all	omnipotent, omnibus
or, ora, orat	speak, mouth, pray	oral, oracle, oratory
orth	straight, correct	orthodontics, orthodox
pan	all	pantheism, panacea, pantheon
pater, patr	father	paternity, patriot

Root	Meaning	Examples
ped	child	pediatrics, pedagogue
ped, pede, pod	foot	pedal, centipede, podium, impede
pend, pens	hang	depend, suspense
phil, philo	love	philharmonic, philosophy
phob	fear	phobia, agoraphobia
phon, phono	sound	telephone, phonograph
poly	many	polygon, polytheistic
port, portat	carry	deportment, export, importation
pot	power	potent, potential
prot, proto	first	prototype, protagonist
psych	mind	psyche, psychic
pyr	fire	pyrotechnics, pyrite
quer, quir, ques, quis	ask, seek	inquiry, quest, inquisitive
rupt	break	erupt, disrupt, interrupt
sanct	holy	sanctify, sacrosanct
sci, scio	know	conscious, omniscient
scrib, scribe, script	write	scribble, describe, conscription
seg, sect	cut	section, segment, intersect
sequ, secut	follow	sequel, consecutive
sol	alone	solo, desolate
soph	wise, wisdom	sophisticated, sophomore
spec, spect, spic	look at	specimen, spectacles, inspect
tang, ting, tact, tig	touch	tactile, contact, tangent
term	end	terminal, terminate
terr, ter	land, earth	terrain, inter
the, theo	god	theology, polytheism
therm	heat	thermos, isotherm
trib	pay	tribute, tributary, attribute
turb	agitate	turbulent, disturb
uni	one	unify, union
urb	city	urbane, suburban
vac	empty	vacuous, evacuate
verb	word	verbatim, adverb
vide, vis, visu	see	evidence, provide, vision, visual, video
vinc, vict	conquer	convince, victim
vit, viv	life, live	vital, revive, vivid
voc, voca, vok	voice, call	vocal, vocation, revoke
vulg	common	vulgar, divulge
zo	animal	zoologist, paleozoic

SUFFIXES

Word endings or suffixes change the grammatical function of words; they do not change the root meanings of words.

He does a **careful** job.
He works **carefully**.

A form of the word care is used in both sentences. In the first sentence the word is an adjective directing attention to the end result, the job. In the second sentence it is an adverb directing attention to the activity, the work being done.

Suffix	Effect or Meaning	Examples
able, ible	adjective ending: able to, tend to, worthy of	profitable, edible
ac, iac	adj. /noun ending: having, affected by	cardiac, maniac
age	noun ending: collection, condition	foliage, dotage
al, ial, ual	adj./noun ending: of, pertaining to	editorial, personal, refusal, manual
ance, ence	noun ending: used to form nouns from adjectives and verbs	tolerance, dependence resistance, evidence
ant	adj./noun ending: in the act, one who does	tolerant, assailant
ary	adj./noun ending: pertaining to, a person, a place	honorary, secretary, library
ate	verb/adj./noun ending	imitate, collegiate, magistrate
cy, y	adj./noun ending: quality or state of being	stony, rainy, tendency
dom	noun ending: state or condition	freedom, serfdom
ent	adj./noun ending: having the quality of, performing the action of	dependent, evident, superintendent
er, or, eer	noun ending: a person	leader, senator, engineer
er	adj./adv. ending: comparative--more	rarer, prettier
est	adj. ending: superlative degree--most	noisiest, fastest
ful	adj./adv. ending: full of, able to, having character of	beautiful, helpful
fy	verb ending: make or become	verify, ratify, satisfy, stupefy
hood	noun ending: state, condition	childhood, adulthood
ic, tic	noun/adj. ending: pertaining to, of, resembling, containing	mechanic, heroic, angelic, aromatic
ice	noun ending: person, quality	novice, avarice
il, ile	adj./noun ending	civil, fossil, missile
ious	adj. ending: having, characterized by	anxious
ish	adj./verb ending: of, belonging to, like, somewhat	childish, selfish, punish, accomplish
ism	noun ending: condition, belief	mannerism, egotism
ist	noun ending: indicating a person	machinist, typist, realist
ity, ty	noun ending: state, condition, quality	sincerity, liberty, loyalty
ive	adj. ending: relating to, of the nature of	massive, disruptive
ion, tion, sion	noun ending: condition action	indignation, extension
ize, ise	verb ending	sympathize, advise
less	adj. ending: without	thoughtless, blameless
like	adj. ending: resembling	homelike, manlike
logy	noun ending: speech, study of	biology, geology
ly	adv./adj. ending	godly, weekly, pleasantly
ment	noun ending: result of, condition of, action of	achievement, government, astonishment
ness	noun ending: state or quality of being	goodness, laziness
ose	adj. ending: full of, resembling	grandiose, verbose
ous, ious	adj. ending: full of, like	famous, ominous, populous
ship	noun ending: skill, state of being	ownership, horsemanship
tial, sial, cial	adj. ending	essential, controversial
tude	noun ending: state or quality of	rectitude, verisimilitude
ward	adverb ending: in the direction of	homeward

Taking Standardized Tests

Throughout your life you will probably take many standardized tests–multiple choice tests that attempt to measure your overall knowledge and skills in reading and writing or in a subject area rather than your knowledge of the content of a specific course. The following tips will help you show what you know and can do on these kinds of tests.

BEFORE THE TEST

Find out what the test will cover. What will the questions look like? Pay attention to any pretest samples of items on the test that you go over in class or receive prior to taking a test. Know as much about the format of the test as you can so that you do not have to puzzle out any directions on the day of the test.

Prepare yourself physically for the test. Get an adequate amount of sleep and eat a good breakfast before the test. If the test will be long and you will have a break, bring a nutritious snack to eat such as a cereal bar or a piece of fruit. Avoid excessive caffeine, sugar, and heavy meats or fried foods that will make you nervous or burn off quickly and leave you tired. You cannot do your best if you are sleepy or hungry. Likewise, dress comfortably and dress with layers you can put on or take off if the room temperature is too cold or too hot.

Prepare yourself psychologically for the test. Arrive at your testing room early so you can relax before the test. Know that you will probably encounter some questions that are difficult for you but that you can get many of them correct. Sometimes the format alone will give you clues even if you do not know a word or have never seen material about a particular subject before. Trust yourself to think through the items you encounter. Know that you can do well. Like everything else, taking tests well requires practice; and, with practice, you can improve your scores. In fact, sometimes the passages on a test are interesting because they may be different from your regular class work.

Take a watch with you so that you can keep track of time without having to look around the room. On many tests you will need to pace yourself to finish all the items in the time allotted. Some students take their watches off and put them in front of them on their desks so that they can look at them frequently.

DURING THE TEST

Listen carefully to all the directions. Be sure to notice if the directions change during the test. In many tests the directions at the beginning do not cover all of the items, and you will have to change your procedure one or more times on your own. This is why knowing the test format ahead of time is so important; you do not want to waste time figuring out what you are being asked to do.

Take care filling in the bubbles on your answer sheet. A Scan-tron machine–not a human–has to be able to read your marks. If the bubble is not filled in completely or if your mark is not dark enough, the Scan-tron will not record your answer; and you will get the answer wrong. Likewise, if your marks go outside of the bubble in a sloppy manner, the Scan-tron may not know which answer you were marking. Again, you may not get proper credit for what you know.

Do not let the lettering of choices confuse you. Some tests letter the answers a, b, c, d, and then change the letters on the next item to f, g, h, j. Be careful to mark the answer sheet

accordingly. If the third answer is correct, mark the third bubble whether it is a letter "c" or a letter "h."

Adjust your reading to the kind of passages you encounter. If you are asked to **read a functional text**, a text you might encounter in your everyday life such as an advertisement or a brochure (a chart or graph in science or history), you may not have to read the entire text carefully. Instead, you should skim the text to determine its overall purpose and parts, and then read the questions and go back to find specific parts to read more carefully. On the other hand, you probably need to **read a story or an article** closely before reading any of the questions so that you grasp the overall meaning first. After a close reading, answer as many questions as you can without having to look back at the passage. Then, after narrowing your choices, go back into the passage to check the answers that are not as clear to you. Having read well the first time will make it easier for you to find specific details or to think through questions which ask about broad topics like the author's purpose or main idea.

If the test refers to "you" or asks what "you" should do, realize that this is not the personal "you," but rather means "a person." The test, then, is asking for a general response—the one the test maker thinks is most important—rather than what you personally believe or might do.

Be sure to read all the key words in the test questions. Test makers like to put in questions like: ***all of the following, except,*** or ***which one is not*** in the selection. Watch for this language that changes the question's or statement's meaning: ***no, not, never, usually, always, sometimes***, etc.

Likewise, notice any *italicized* words in the passages and in the questions. The italics may be a clue to help you find a word in context for a definition.

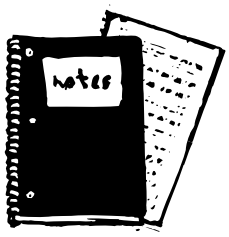
Use the process of elimination to select the best answers. First of all, do not stop reading at the first likely answer. Read all of the answers to make sure you are selecting the best answer. On some tests all of the answers may be partially right. Whenever you can, however, you should eliminate the answers that are least likely. Then, if you are still unsure, guess between the answers that are left. Even on tests that say there is a penalty for guessing, "educated guessing"–guessing based on narrowing the answers down to the best two choices–will bring you more points than you might lose if you leave the answer blank.

Do not spend too much time on any one item. If a passage or a question is taking too much time, move on to the next one and come back later if you have time. Although on some tests, such as the Scholastic Aptitude Test for college, the questions are arranged from the easiest to the most difficult, on other tests this is not the case. Often the levels of difficulty between and within the passages vary. As a result, you should push on and finish what you can on the test, knowing that later passages may be truly easier than the previous passages or may be easier for you because of your familiarity with the content, etc. Aim for finishing the test and filling in all the bubbles if you possibly can.

If you skip any items, be careful not to lose your place on the answer sheet. Keep checking the number of the question with the number on the answer sheet to make sure your marks are in the right bubbles.

When the warning time is called, go back to items you have skipped and make your final decisions and best guesses. Sometimes items you revisit will be clearer than the first time you saw them. Guess wherever it is possible to do so.

Taking Lecture Notes



Taking good notes is an essential part of becoming a successful student. Note-taking sharpens your listening skills and provides an organized, visual summary of a lecture for future review and exam preparation.

Develop a consistent system which will allow you to recall information quickly and will effectively stimulate your memory.

Do not try to write down everything a teacher says. Use standard abbreviations and create your own abbreviations so that you can keep up with the lecture.

Lecture Notes Using a Two-Column System

Use this system to keep notes that are easily readable, that contain all of the important information, that contain possible questions covered on the exam, and that are consistent in style.

1. **Label** your notes to identify:
   - the course,
   - the date,
   - the title of the topic being discussed.

2. **Only use one side of your paper.** This will allow you to study your notes easily without having to search on the front and back of each page looking for information.

3. On the main part of your note page, **to the right of the margin, record the information you will need to study and to know in an abbreviated form**.

   - Examples of several standard abbreviations and their definitions include:

ch. (chapter)	bk (book)	e.g. (for example)
pn (pen)	etc. (& so forth)	rvw (review)
p. (page)	pp. (pages)	stdy (study)
hw (homework)		

   - In addition, you will find you can often **abbreviate** a word by leaving out many of the vowels (a,e,i,o,u). You will still be able to read the word, e.g. stdy (study) from above.
   - Work with various ways of abbreviating words until you develop a system that is easy for you to write and to read.

4. In the **margin to the left of the page, you should indicate important names, topics, formulas, dates, questions, and any other references to the recorded information on the right portion of the page—(key words)** that will help you find and remember the points covered in the lecture.

   - As you begin to use this system, you may find it easiest to leave the left margin blank during class and fill in **key words** later. After you become familiar with this method, you may record key words and symbols in the left-hand margin while you are taking notes.

- Develop a set of symbols that can also be placed in the left margin to indicate items of importance. For instance, information that you are sure will be on the exam should be indicated, questions that you feel have not been adequately answered should be noted, and areas that require additional study must be labeled. In this way you are not only taking notes but you are making notes to yourself about what is emphasized by the teacher as well as what you need to know more about. Examples of symbols are asterisks, exclamation points, question marks, etc. Always use the symbols you choose in a consistent way.

5. **Make your notes visual**
   - Indent, use symbols, and use different handwriting.
   - Be liberal with your use of space. Do not make your notes harder to read just to save paper. Remember, you are taking notes so you can use them easily in the future.
   - If you have a tendency to doodle while taking notes, use a separate page. Keep your notes free of extraneous marks.

6. **Review your notes by covering the right portion of the page** and attempting to recall the information based upon the references and questions in the left margin.

7. **Use these same note-taking principles when you have to take notes on a textbook** you cannot write in. Although you will have more time to write out words, there is no reason not to use an abbreviated system that will take you less time to write and will still be quite readable when you start to study.

These guidelines are based on:

Parker, John R., Ph.D., and Janet L. Weathers, Ph.D., eds. The Student Success Workbook: Second Edition. Fountain Valley, CA: Student Success, 1985.

SAMPLE LECTURE NOTES

Important names, topics, formulas, dates, questions to help you remember what was covered

Information you will need to study

Management I 2/18

Skills -2 points

Leadership

Skills a leader needs.

- technically competent
- able to direct behavior of others

Communication
4 characteristics
Exam - conciliatory/firm-know difference

Communication must be timely, firm, conciliatory, able to meet needs of organization and subordinates.

Orientation 4 points

Leader should be oriented toward:

- planning
- taking the "long view"

Key factors that influence 4 points possible essay question

Key factors affecting leadership:

1. increasing government role
2. information processing - computer
3. competition
4. cash flow

Must cope with:

Leaders must be able to cope with the increasing demands of subordinates to participate

- M.B.O. programs
- peer evaluations

M.B.O.

M.B.O. stands for management by objectives

Essay Writing

THE WRITING PROCESS

Good writing does not happen magically; it is the result of a process you can learn and use. Although the process appears to have a beginning, a middle, and an end, your actual process varies according to your purpose, your audience, and the writing assignment or task. The important thing to know is what works for you as a writer and to apply the process flexibly, knowing that sometimes you need to stop and to go back to an earlier step even though you might feel finished with other portions of your paper. The writing process consists of the following steps or stages.

STAGES IN THE WRITING PROCESS

Prewriting: Getting ideas. What do you have to say?

Whether you are given a specific prompt (writing assignment) to answer or a general purpose such as writing a persuasive essay or writing about something that you have experienced, you need to think through and to gather your ideas. Ask yourself: What do I know about this topic, or what would I like to write about? Ideas may come from your past experiences, your reading, your interests, your thoughts or feelings about a subject, or your class discussion. Get your ideas written down in some way so that you can see them on the page. You might brainstorm by clustering, listing, or freewriting to discover what you have to say.

Precomposing/Planning: Organizing your ideas in a way that gets you started on your writing.

This stage may take formal forms such as graphic organizers or outlines, or informal forms such as a numbering system on a cluster or list. In other cases it may be an actual draft of some kind further exploring your ideas. How you organize depends on your purposes and your time frame. The larger the task (a term paper) or the less time available (a timed writing), the more important it is to plan first if you can. See **Generating and Organizing Ideas.**

Writing: Getting your ideas into a draft.

For some people this is a distinct stage that comes after they have organized their ideas in some fashion; for others, the movement from prewriting to writing is less clear. Some people start with the introduction and work straight through to the conclusion, while others start with the thesis or the body and then go back to write an introduction and a conclusion. However you go about it, the result is a first draft that can be shared. See **Writing Leads** and **Writing a Thesis Statement**.

Sharing: Trying your draft out on real readers.

This is an important stage because it allows you to get feedback on your writing. What is working well in your piece? What parts are unclear or need more detail? A writing group or a response partner can help you to see your work more clearly and can offer you insights into what you need to do for revision.

You might share with a writing group or have a peer respond via a response form or by writing questions directly on your paper. You might read your piece out loud and ask your responder to listen for the overall impression of your paper. There isn't just one way to share; however, in order to get the most valuable information from responders, you might consider telling them what you are trying to achieve with a given piece of writing.

Revising: Going back to your draft to add, delete, substitute, and rearrange the parts into a more effective paper.

All good writers spend significant time revising their papers. They understand that writing must be carefully crafted both for content and for style. See the **Revision Check List.**

Editing for Correctness: Fixing Grammar, Punctuation, Spelling, etc.

If the reader sees grammar, punctuation, and spelling errors in the final draft, all of the previous effort to produce a good piece of writing will be lost. Most readers will be annoyed by these kinds of errors and will lose their focus on what you have to say. Use the **Correctness** section of this handbook to check your work.

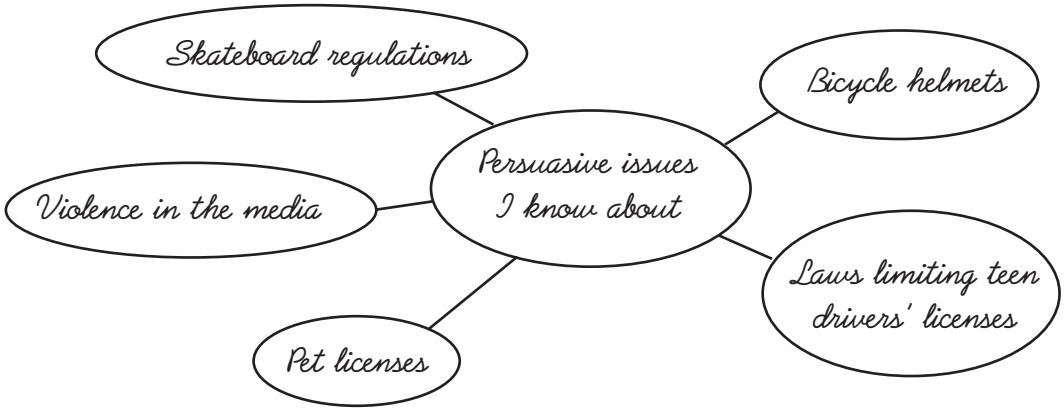
Evaluating: How does your paper meet the requirements of a rubric? Have you fully answered your prompt? Have you achieved your purpose?

If not, you may need to go back to one of the previous stages and rethink your paper. See **Essay Rubrics.**

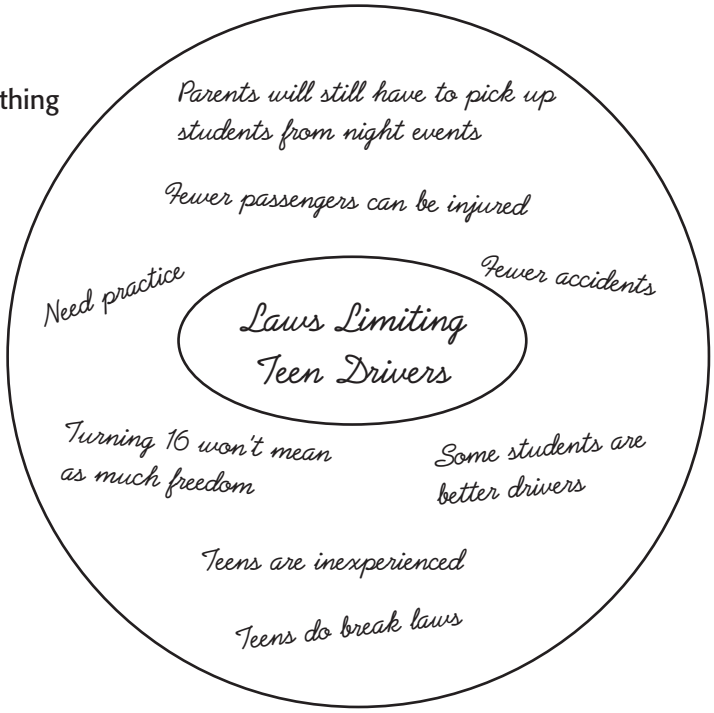
GENERATING AND ORGANIZING IDEAS

The following prewriting and precomposing/planning strategies can help you to think of subjects and ideas to use for writing. Most are methods of brainstorming–rapidly thinking of ideas without judging them until you can see the whole picture. Not judging is important because sometimes a "crazy idea" may lead to a very good one. Clustering, brainstorming in a circle, and freewriting/looping work best for generating ideas. However, listing, columns, and graphic organizers may move beyond generating ideas to actually help with organizing them. Finally, outlining is a traditional organizing strategy that is especially important for long papers with many sections to them. See **Writing a Research Paper**.

CLUSTERING: With or without bubbles. Put your basic topic in the center and then write down whatever thoughts come to mind. This is especially good for thinking about subjects to write about or for descriptive writing.



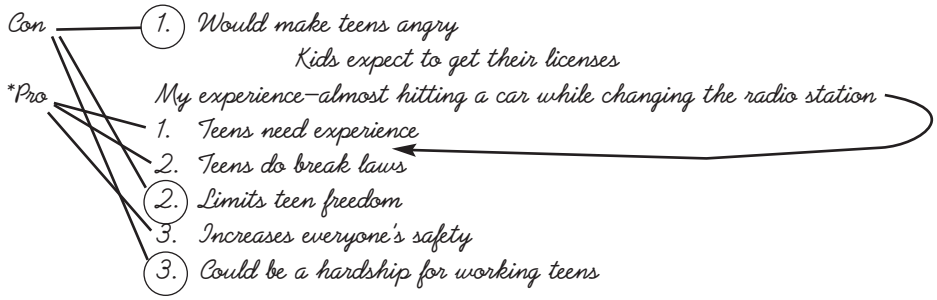
BRAINSTORMING:
This method lets you recall everything you know about a topic without judging the ideas.



FREEWRITING AND/OR LOOPING: Start by writing for ten minutes about your subject or about what you are thinking. To loop, go back and reread what you wrote. What are your best ideas? Circle them. This will help you focus your subject or help you find a new one. Now write again for ten minutes. Repeat as often as this process helps you.

LISTING: Quickly write down words, phrases, etc. as you think of them. The list does not indicate importance; it just lets you see what you are thinking. Listing can be taken a step further to organization if you use arrows and numbers to group or to categorize what fits together. By adding numbers to show order, you can turn the list into a JOT OUTLINE, a particularly quick way to brainstorm and organize for a timed writing.

Limited Teen Drivers Licenses



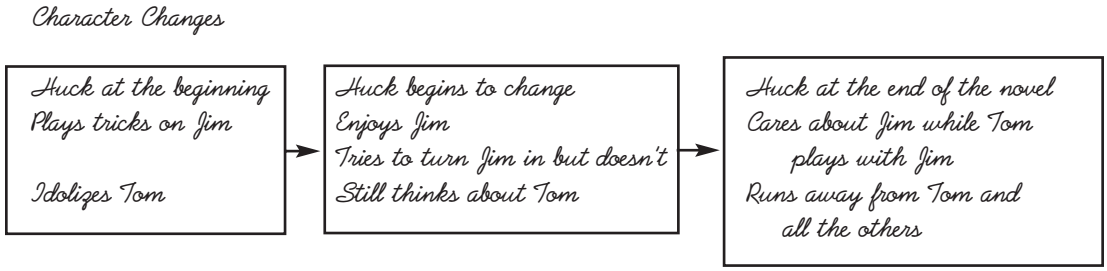
COLUMNS: Do you need to compare and contrast two or more subjects, or do you need to show the pro and the con sides of an argument? Columns may be your best method. Brainstorming two subjects side by side helps you easily see their commonalties and their differences. Again, the details you see may be grouped or categorized and numbered to serve as a quick organizational tool as well. This method was used for the **Sample Timed Writing** in this section.

Limited License System

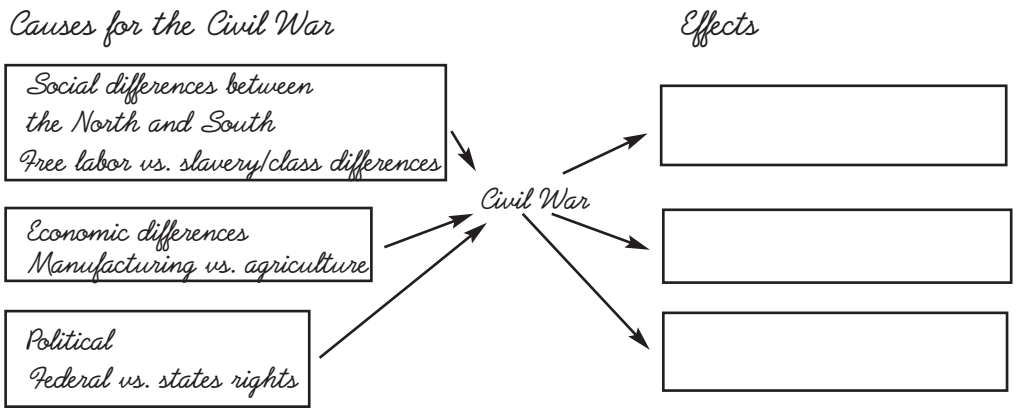
Pro	*Con*
1-Eliminates freeway driving	*3 -Less independence and freedom*
2-Less passengers to be injured	*3 -Teens will break laws*
1-Eliminates Night Driving	*3 -Limited to what can do/go*
2-Increases safety for others	
2-Gradually eases teens into driving	
1-Less accidents	

GRAPHIC ORGANIZERS: Graphic organizers help you to see relationships visually. In this way they are good both for generating and for organizing ideas.

The Flow Chart: This works well for charting sequences such as first, second, and third. It can be used for literary analysis to show a character's growth or to chart changes that occur in a work.



Causes/Effects Graphic Organizer:



OUTLINING: Outlining is a formal organizing tool that helps you to see relationships and to see the parts of your subject. Usually, some other brainstorming process proceeds the use of an outline. More details about outlining can be found under **Outlining** in the **Writing the Research Paper** section of this handbook.

There Should be a Limited Teen Driver License

I. Arguments for the limited license
   - A. Increases safety for teens
     1. More practice before driving freeways
     2. More experience before driving at night
   - B. Increases safety for others
     1. Teens will not create accidents
     2. Fewer people would be in cars with teen drivers

II. Arguments against the limited license
   - A. Restrictions will require teens to depend on adults
   - B. Teens may try to break the law

III. Safety is more important than convenience

ESSAY FORMAT

Note: Many academic assignments require a five paragraph essay. In reality, the five paragraph essay is a flexible frame that can easily be expanded or contracted depending on your thesis. For example, it might take three paragraphs just to discuss the first idea in the thesis, which would expand this frame to a seven-paragraph essay. On the other hand, it might require only four paragraphs to support another thesis.

Paragraph 1 **Introduction** (3 to 5 sentences, 40-75 words approximately)
- Starts with an interesting lead. (See **Writing Leads**)
- Ends with your thesis statement. (See **Writing a Thesis Statement**)

Paragraph 2 **First Body Paragraph** (8 to 10 sentences, 125-200 words approximately)
- Begins with a transition and a topic sentence that is the first idea to develop the thesis.
- Gives appropriate examples, information and explanation to support the topic sentence (chunks containing concrete details/commentary*).
- May provide a transitional sentence to conclude the paragraph and link it to the next.

Paragraph 3 **Second Body Paragraph** (8 to 10 sentences, 125-200 words approximately)
- Begins with a transition and a topic sentence that is the second idea to develop the thesis.
- Gives appropriate examples, information and explanation to support the topic sentence (chunks containing concrete details/commentary).
- May provide a transitional sentence to conclude the paragraph and link it to the next.

Paragraph 4 **Third Body Paragraph** (8 to 10 sentences, 125-200 words approximately)
- Begins with a transition and a topic sentence that is the third idea to develop the thesis.
- Gives appropriate examples, information and explanation to support the topic sentence (chunks containing concrete details/commentary).
- May provide a transitional sentence to conclude the paragraph and link it to the next.

Paragraph 5 **Conclusion** (40-75 words approximately)
- Ties back to the thesis. (May or may not restate or use key words from the thesis. English teachers may prefer few repeats; teachers in other subject areas may have other requirements.)
- Brings together or sums up the information or the arguments presented.
- Makes the paper feel "finished."
- Goes beyond the thesis to show insight, make connections, or apply the information in a new way, depending on the subject of the essay.

* Jane Schaffer's Writing Program defines a "chunk" as a sentence presenting a concrete detail followed by two sentences explaining and elaborating why the concrete detail is important and what it shows the reader.

WRITING LEADS

The opening of your paper must "hook" or interest the reader. You might think of the lead as you create a working thesis. At other times you might leave the lead until your revision stage. The following lists some ways you might start your paper.

Note: Do not start your paper or your thesis with, "In this paper I will show. . . ." If this helps you get started and focused, use it on your rough draft; but be sure to replace it with a more interesting lead when you revise.

Ask a question that your thesis answers. Avoid restating the prompt if you are answering a prompt.

Use a quotation or a bit of dialogue that reveals a character or that comes from a source outside of your topic but relates to your position.

Give a definition. Use the dictionary if you wish to be precise; and use quotation marks. (This can be overdone.)

Give a general statement. This could be an opinion or a fact.

Make a startling statement. Give a startling statistic or fact, or think of something unusual—a different way of seeing the situation.

Give a series of facts lending urgency or power to your thesis.

Share a relevant anecdote (a short personal story). Be sure the anecdote has a point and is not too far from your thesis.

Start in the middle of an action related to your thesis.

Start with a general discussion of the topic moving to a specific, narrow thesis.

Start with a contrasting statement that shows how something should be or how it is in another part of the world, etc.

Propose an analogy. Compare your topic to something from another field that sheds some light on it.

Give a description or an example. Pull your reader in by setting the scene or showing a concrete example.

WRITING A THESIS STATEMENT

Most academic essays contain a thesis statement located at the end of the introductory paragraph. The thesis states the subject of the essay and takes a stand, gives a position, or makes a claim about the subject which will be supported or argued throughout the essay. If you are answering a writing prompt, you may think of the thesis statement as your short answer to the question. If you are developing your own subject, the thesis lets the reader know what subject you will discuss and what your position is on that subject. In addition, the thesis should suggest the organization or overall movement of your discussion.

Write your thesis after you have generated ideas. Look at your clusters, lists, freewrites, or graphic organizers to see what you have available to write about and what groups together. What do you think about your subject? What facts led you to your ideas? How can you support your position and convince others of your position? How will you organize your essay so that others can follow your logic? Now put your thinking into one or two sentences. This will be your thesis.

The more specific your thesis is, the easier it will be for the reader to follow your argument.

For example:

> **General:** Pollution should be stopped.
>
> **More specific:** Everyday pollution by household products such as oil and lawn fertilizer should be stopped because these products are entering our sewage systems and critically damaging our sea life.

The second example narrows the subject of pollution to household products and forecasts the discussion. You can expect that the essay will show how these products are entering the sewage systems and then how this hurts sea life. This subject is more manageable than the general subject of pollution. Likewise, you know the direction the argument will take, a presentation of the critical damage the household products are creating for sea life.

WRITING A THESIS FOR PERSUASIVE WRITING

Criteria for effective thesis statements:

1. It must be arguable. That is, it must be a statement where more than one point of view is possible and credible.
2. It should forecast the overall movement of the argument.
3. It should be about a topic that has some significance beyond the individual writer's idiosyncratic preferences. That is, it should have relevance to a wider audience than to the writer him- or herself and a few friends.
4. The writer must be confident s/he can develop and argue the thesis. That is the writer must think through what arguments and evidence would be necessary to develop his or her thesis effectively and convincingly.
5. A better thesis statement will embody the main conflict or issue.

How to develop a thesis statement:

Here is a sample thesis statement.

> *Today's high school students are depicted in the media as selfish and concerned only about themselves.*

What happens when you add one of the following words to the front of this sentence?

> *Although, because, it, when*

For example, look at this sentence:

> ***Although** today's high school students are depicted in the media as selfish and concerned only about themselves.*

What do you observe about this sentence now?

Try rewriting this sentence now and then rewrite substituting each of the other three words above. How does each word change the meaning? How would you punctuate this sentence?

Now watch what happens when you end the same original sentence with one of these words.

> *Today's high school students are depicted in the media as selfish and concerned only about themselves **because** national surveys of students indicate that they are primarily interested in a good-paying job.*

What do you observe about this sentence? Is it punctuated correctly? How does the meaning change when you substitute the other three words?

Sample Thesis Statement:

> *Although today's high school students are depicted in the media as selfish and only concerned about themselves, in reality they are frightened about their future economic opportunities and therefore value interpersonal relationships more than their parents do.*

Developed by Mark Wiley

REVISION CHECK LIST

WHAT IS REVISION? Revision is looking back with some distance to re-see and substantially change your paper. It is not just recopying the paper neatly or fixing the conventions. Think about what you have discovered while writing your first draft and getting feedback from others. What changes can you make that will make your paper stronger?

FOUR STRATEGIES FOR REVISION: Revision consists of four basic strategies that can be done with at the word, the phrase, the sentence, the paragraph, or even the page level.

ADD . . .	**Support, information, detail, transitions, interest**
DELETE . . .	**Unnecessary or irrelevant detail, repetition, dull or worn out language**
SUBSTITUTE . . .	**Precise, active, colorful, interesting detail and language**
REARRANGE . . .	**Information, details, etc. to make more sense, to sound more mature, to be more effective**

HOW TO REVISE: Working on a word processor is the easiest way to revise because you can easily add, delete, substitute, and rearrange text. However, you may have to revise by hand, especially on timed writings where no computer is available. When revising by hand:

1. **DO NOT RECOPY ANYTHING UNLESS IT IS ABSOLUTELY NECESSARY!**

2. **Revision is a messy process! Use the following marks and/or methods to indicate changes directly on your text:**
   - **Carets (^)** to insert words, phrases, and lines
   - **Arrows** to connect text so that you can use available space on the page or to indicate where particular pieces should be.
   - **Asterisks (*) and Other Codes Such as Numbers** to insert pieces and passages larger than a caret or an arrow can accommodate. The material to be inserted can then be written on a separate sheet of paper with corresponding symbols.
   - **Circles and Highlighting** to see visually what should be regrouped together or kept in the text. Different colors of highlighter can be used to code different parts of the text.
   - **Cross Out** parts that are unnecessary.

   Add or Rearrange by Cutting and Taping.
   - You can use scissors and tape to move or to add text just like a word processor does. Cut out a section and tape it where it should be, or add sections by taping additional paper where you need room within the first draft.

WHAT TO REVISE:

CHECK ORGANIZATION, CONTENT, AND ELABORATION/COMMENTARY

Title:

- Does your title raise the reader's interest and reflect the content of the paper? (You may be able to find a line or a phrase within your paper that can be pulled out to make a good title, or you may be able to write a title that is ironic or insightful now that you have completed a draft.) To help you compose the best title, write as least five or ten different titles for your paper. This helps you decide which one is the best and most focused.

Strong Opening or Lead:

- Have you caught your reader's attention and given the reader a purpose for reading? Write your first sentence at least five different ways until you have the best one.

Clear Thesis Statement or Position

- Does the thesis fit with the paper? Do you need to change the thesis or write a new one now that you have completed your thoughts?
- If you are answering a prompt, does the thesis serve as a short answer to that prompt?
- Ask yourself as you write: "What did I want to prove?" and "How does what I just wrote help me prove my point?"
- If you are writing an autobiographical or reflective piece, does the paper get across the feeling or thought that you intend—do the parts all work toward your intended effect?

Organization:

- Did you outline your ideas before starting? If not, or even if you did, take your rough draft and, using its paragraphs, made an outline to ensure each paragraph has a main idea and that idea relates to the thesis.
- Can a reader easily follow the parts of your paper without encountering gaps?
- Does the paper follow a logical pattern for its purpose? Have you arranged the ideas and events in the most effective order?
- Have you used clear transitions between paragraphs so that the reader knows where you are in your argument or in developing your thesis?
- Have you used clear transitions within paragraphs? Is the reader sure how each idea follows from or connects to the previous idea? See **Transitions**.

Content and Development/ Elaboration:

- Have you given the reader enough details, descriptions, examples, reasons, etc., to be convincing?
- Are all the details, etc., accurate, relevant, and specific? Do you "show" as well as "tell?"
- Have you fully explained the importance or meaning of each detail that you use (commentary)? Have you answered the reader's possible questions about why you included your examples, etc.?
- Have you identified the speaker, given the context, and interpreted the meaning of quotes that you use?

Good Ending:

- Will the reader be satisfied?
- Will the reader take away any new thoughts or insights?
- Does your conclusion bring closure to or refer back to your lead?

CHECK LANGUAGE AND STYLE

Have you used:

- Precise words?
- Active verbs?
- Smooth in-text references?
- Sentence variety–not too many short, choppy sentences or long sentences?
- Parallel structure?

Have you avoided:

- To be verbs?
- Wordiness or repetition?
- Dead words?
- Cliches?

TRANSITIONS

Development

also	finally	for example	for instance
furthermore	moreover	throughout	however
in other words	for this reason	for this purpose	

Addition

again	and	and then	also
besides	further	furthermore	in addition
moreover	equally important	likewise	next
first, second . . .	in the . . . place	finally	last
to begin with	first of all		

Comparison

similarly	likewise	in a like manner	by comparison
in comparison	compared with	both	

Contrast

but	yet	and yet	however
still	nevertheless	on the other hand	on the contrary
by contrast	after all	differing from	in contrast
at the same time	although	even though	otherwise
whereas	even so	conversely	

Spatial

away from	beyond	here	nearby
across	close to	on the opposite side	next to
in close proximity	returning to	toward	against
leading to	in the center	in the distance	through

Result

hence	therefore	consequently	accordingly
thus	right after	as a result	then
unless	as a consequence		

Emphasis/Intensification/Repetition

on the whole	again	in other words	that is
certainly	as has been noted	for example	in fact
indeed	of course	as a matter of fact	after all
most importantly	most important of all	most of all	especially important

Time

meanwhile	immediately	soon after	soon
after	before	in the meantime	now
later	finally	until	then
first	last	next	

Conclusion/Summary

in conclusion	to sum up	in short	to summarize
in brief	to conclude	all in all	as a consequence
as a result	consequently	finally	

SELF-EDITING CHECKLIST

I have edited my piece for the following:

_____ 1. Sentences begin with capital letters.

_____ 2. Sentences have appropriate ending punctuation.

_____ 3. Sentences are complete.

_____ 4. Paragraphs are indented.

_____ 5. Commas are used in compound sentences, for listing the items in a series, and after introducing clauses or phrases.

_____ 6. Quotation marks (where necessary) are used correctly.

_____ 7. Apostrophes are used correctly for contractions.

_____ 8. Apostrophes are used correctly for possessive nouns.

_____ 9. Words I know I have trouble with or am unsure about have been checked with a spell checker or dictionary.

_____ 10. Unnecessary words, phrases, and sentences have been eliminated.

_____ 11. Use of common homophones (there, their, they're; to, too, two; your, you're) is correct.

_____ 12. Verb tenses are all in the past or present or appropriate to my purpose.

_____ 13. Proper nouns and adjectives are capitalized.

_____ 14. Semi-colons are used correctly.

_____ 15. Underlining (for italics) is used correctly for book titles.

_____ 16. Parentheses and dashes are used correctly.

WRITING GENRES/RUBRICS AND ANALYTICAL CHECKLISTS

- Narrative
- Expository
- Persuasive
- Response to Literature
- Historical Investigation/Research
- Technical Document

There are two assessment methods included in this guide for each genre: analytical checklists and four point rubrics.

Analytical Checklists:
You, the student, and your teacher can use an analytical checklist to help you read your compositions or essays. These checklists focus on a pre-determined list of criteria. Use the analytical checklists DURING the revision process of writing. The checklists are genre specific and will provide meaningful feedback for you as you work on the specific writing strategies for each genre.

Four Point Rubrics:
Use the four point, genre specific rubrics for finished pieces or timed writing to evaluate your compositions and to determine if your writing is proficient or non-proficient.

The four point **Conventions** rubric can be used for all writing tasks.

NARRATIVE (Writing Applications Standard 2.1)

The main goal of narrative writing is to **narrate a sequence of events and scenes with sensory details and appropriate strategies to develop plot and character**. The writer presents an action or a series of actions in such a way that the reader has a sense of being present at that time and place. Narrative writing describes what happened but also may describe how it happened and why it happened. It requires writers to closely observe, explore and reflect upon a wide range of experiences. It encourages creativity, and offers writers an opportunity to understand the emotions and actions of themselves and others. The significance of the writing is often revealed through the writer's attitude employing strategies such as dialogue, voice, specification, and comparison and contrast of characters. There are two types of narrative writing: Fictional Narratives and Biographical/Autobiographical Narratives.

Fictional narratives are stories that recreate an experience, real or imagined. A well@crafted story unravels in a purposeful fashion, resolving a conflict, tracing the path of important change, solving a mystery, or building to a discovery. Each event in the story has meaning or significance relative to this turning point; thus, it is easy, upon rereading to trace the pattern of meaning through the story's internal structure.

Biographical or autobiographical narratives shape, recreate, reveal, or clarify an actual experience. A connection between the author's experience and the reader is critical. Biographical and autobiographical narratives contain the same features and elements of a fictional narrative with the exception that the story elements are not imagined; rather they are real. The significance of the writing is often revealed through the writer's attitude employing strategies such as dialogue, voice, specification, and comparison and contrast of characters.

To write a successful narrative essay, the writer:

- Chooses an interesting topic
- Uses a variety of sources to research accurate details
- Forms a clear controlling focus on idea, and in a few cases may include a thesis
- Establishes a clear context of time and place
- Arranges events in an order that emphasizes causal relationships between events
- Takes a point of view from which to describe events
- Chooses appropriate tone and pace
- May speculate on characters' motives
- Draws a conclusion from the events described
- Correctly uses the conventions of the English language

Possible modes of Narrative Writing:

- Original stories
- Autobiographical stories/sketches
- Biographical stories/sketches
- Diary entries (fictional and real)
- Captions to pictures, cartoons
- Scripts-plays
- Short stories
- Allegories
- Parodies
- Folktales
- Myths
- Descriptions
- Memoirs
- Children's stories
- Tall tales

SAMPLE NARRATIVE TOPICS

- Write about an incident you experienced in school.
- Write about an incident in which you…
- Tell about a special friend and an event you shared.
- Write about a favorite childhood memory.
- Which events were the most significant in the life of a successful man or woman?
- Tell in your own words an incident in a novel or play that is the most memorable or significant in the whole work.
- Describe the experiences a specific artist or musician had before arriving at his or her full artistic potential.
- Which moments in the life of a hero were most significant in helping him or her achieve their goals?
- Select someone who has been influential in your life (a relative, a teacher, a coach, or a friend) and tell what you know about that person's life.
- Provide an accurate account of an accident you witnessed.
- Write about one time when you learned something by teaching someone.

Or Narrative may be used to assist other modes of writing….

- Explaining a process
- Illustrating a concept
- Providing evidence in a persuasive essay

GRADES 9-12 FEEDBACK SCORING GUIDE:
Biographies, Autobiographies, Short Stories & Narrative Essay Analytical Checklist

This is a generic tool that can be adapted to a variety of narrative pieces.

Not Evident **Very Evident**

0 1 2 3 4

Fix - up

0 1 2 3 4	1.	Does the title express and/or deepen the subject of the task?
0 1 2 3 4	2.	Does the writing or narrative clearly address the writing task?
0 1 2 3 4	3.	Does the lead draw the reader in?
0 1 2 3 4	4.	Does the lead establish a purpose for writing?
0 1 2 3 4	5.	Does the narrative develop a setting and characters if appropriate?
0 1 2 3 4	6.	Does the narrative show narrative and descriptive strategies such as: relevant dialogue, specific action, physical description, background description, comparison or contrast of characters?
0 1 2 3 4	7.	Does the narrative show events rather than tell?
0 1 2 3 4	8.	Is the narrative organized into well-developed paragraphs?
0 1 2 3 4	9.	Does the narrative include well chosen and appropriate language?
0 1 2 3 4	10.	Does the narrative use effective transitions that move the narrative smoothly along?
0 1 2 3 4	11.	Does the writer use a variety of sentence structures?
0 1 2 3 4	12.	Does the narrative resolution/denouement reveal the significance of the writer's attitude about the subject?
0 1 2 3 4	13.	Does the writer use standard edited English?

Writer:

List conventions to be addressed in this biographical or autobiographical, short story or narrative essay:

Priorities for revision or for your next paper:

1.

2.

Based on a rubric developed by Dr. Kate Kinsella

FICTIONAL OR AUTOBIOGRAPHICAL NARRATIVE RUBRIC
GRADES 9-10

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Title enhances the narrative • Clearly addresses all parts of the writing task • Demonstrates a clear purpose and maintains a consistent point of view and focus • Develops the topic with specific, well-chosen details using precise and varied vocabulary • Clearly introduces the setting and relates a sequence of events and their significance • Includes the effective use of transitions • Includes an engaging lead • Employs a variety of sentence structures to enhance the writing • May provide a thoroughly developed plot line, including major and minor characters and a definite setting • Includes appropriate strategies (e.g., dialogue; suspense; interior monologue; narrative action) • Uses an earnest and sincere voice which conveys the writer's passion and commitment to the topic	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Includes an appropriate title • Addresses all parts of the writing task • Demonstrates a general understanding of purpose and a mostly consistent point of view and focus • Develops the topic with some supporting details using appropriate vocabulary • Introduces the setting and relates a sequence of events and their significance • Includes the effective use of some transitions • Includes an appropriate lead • Uses more than one sentence type • May provide an adequately developed plot line, including major and minor characters and a definite setting • Includes appropriate strategies (e.g., dialogue; suspense; interior monologue; narrative action) • Uses an earnest voice which conveys writer's concern for the topic	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does <u>some or all</u> of the following:* The writing - • May include a title • Addresses only parts of the writing task • Demonstrates little understanding of purpose, point-of-view and focus • Attempts to write paragraphs, but with few supporting details using limited vocabulary. Or may be a list • Briefly introduces the setting and relates only a few of the events without relating their significance • May include ineffective or awkward transitions that do not unify important ideas • Lead and conclusion may be brief or confusing • Uses simple sentences • May provide a minimally developed plot line, including characters and a setting • Uses few strategies with minimal effectiveness (e.g., dialogue; suspense; interior monologue; narrative action) • Uses a voice which shows some concern for the topic. Or reader may be unsure of voice	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction**. • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does <u>some or all</u> of the following:* The writing - • May not include a title • Addresses only one part of the writing task • Demonstrates no understanding of purpose, and lacks point of view and focus • Has little paragraph structure with few/no details using simple words • May provide the setting but relates few, if any, of the events • Little/no evidence of lead and conclusion, and sentence structure is simple or confusing • May lack a developed plot line • Uses few to no strategies (e.g., dialogue; suspense; interior monologue; narrative action) • Lacks voice and concerns for the topic	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format

FICTIONAL OR AUTOBIOGRAPHICAL NARRATIVE RUBRIC
GRADES 11-12

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Includes a thought provoking title • Clearly addresses all parts of the writing task • Demonstrates a clear purpose and maintains a consistent point of view and focus • Develops the topic with specific, well-chosen details using precise and varied vocabulary. Should employ literary devices such as imagery, figurative language, symbolism, etc. • Clearly introduces the setting and relates a sequence of events and their significance • Includes the effective use of transitions • Includes an engaging lead, and a satisfying conclusion • Employs a variety of sentence structures to enhance the writing • May provide a thoroughly developed plot line, including major and minor characters and a definite setting • Includes appropriate strategies (e.g., dialogue; suspense; interior monologue; narrative action) • Uses an earnest and sincere voice which conveys the writer's passion and commitment to the topic	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Title may enhance the narrative • Addresses all parts of the writing task • Demonstrates a general understanding of purpose and a mostly consistent point of view and focus • Develops the topic with some supporting details using appropriate vocabulary, may employ literary devices such as imagery, figurative language, symbolism, etc. • Introduces the setting and relates a sequence of events and their significance • Includes the effective use of some transitions • Includes an appropriate lead • Uses more than one sentence type • May provide an adequately developed plot line, including major and minor characters and a definite setting • Includes appropriate strategies (e.g., dialogue; suspense; interior monologue; narrative action) • Uses an earnest voice which conveys writer's concern for the topic	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does <u>some or all</u> of the following:* The writing - • Includes an appropriate title • Addresses only parts of the writing task • Demonstrates little understanding of purpose, point-of-view and focus • Attempts to write paragraphs, but with few supporting details using limited vocabulary. Or may be a list • Briefly introduces the setting and relates only a few of the events without relating their significance • May include ineffective or awkward transitions that do not unify important ideas • Lead and conclusion may be brief or confusing • Uses simple sentences • May provide a minimally developed plot line, including characters and a setting • Uses few strategies with minimal effectiveness (e.g., dialogue; suspense; interior monologue; narrative action) • Uses a voice which shows some concern for the topic. Or reader may be unsure of voice	• Demonstrates some **evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction.** • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does <u>some or all</u> of the following:* The writing - • May not include a title • Addresses only one part of the writing task • Demonstrates no understanding of purpose, and lacks point of view and focus • Has little paragraph structure with few/no details using simple words • May provide the setting but relates few, if any, of the events • Little/no evidence of lead and conclusion, and sentence structure is simple or confusing • May lack a developed plot line • Uses few to no strategies (e.g., dialogue; suspense; interior monologue; narrative action) • Lacks voice and concerns for the topic	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format

EXPOSITORY (Writing Applications Standard 2.3)

The main goal of expository writing is to **inform or explain**. Expository writing is used to share knowledge and convey messages, instructions or ideas. The writer skillfully produces a thesis statement and supports it with relevant evidence to provide the reader with knowledge that answers the "who, what, where, when, why, or how" of a subject. Connections are made between the thesis and primary and secondary sources to support claims and enhance the reader's understanding of the subject. This genre requires the writer to use a range of thinking skills from recall to analysis and evaluation. This type of writing has many functions: to present information through reporting, explaining, summarizing, and defining; or to organize and analyze information through explaining, comparing, contrasting, stating cause/effect.

The most successful expository compositions provide the reader with new knowledge. Clear and interesting information is shared through a confident authoritative voice giving the reader the impression that the writer is truly knowledgeable about the topic. The introduction engages the reader's interest. Valuable and significant information is given from a variety of sources to support the thesis. The information provided goes beyond the obvious. The composition synthesizes the ideas and information into a thoughtful conclusion.

To write a successful expository essay, the writer:

- Knows the topic
- Creates a meaningful and interesting thesis
- Engages the reader's interest in the introduction
- Uses valuable and significant information from a variety of sources to support the thesis
- Provides information that goes beyond the obvious
- Uses relevant and interesting details to support ideas
- Anticipates readers' questions, misunderstandings, biases, and expectations
- Synthesizes the ideas and information into a thoughtful conclusion
- Correctly uses the conventions of the English language

Possible Modes of Expository Writing:

- Information reports
- Summaries
- Speeches
- Descriptions
- Business letters
- Sets of directions
- Encyclopedia paragraphs
- Research reports
- Letters to the Editor
- Science project reports
- Brochures
- Articles
- News reports
- Friendly notes – invitations, thank you notes, etc.

SAMPLE EXPOSITORY TOPICS

- Explain in writing how something works.
- Explain how to complete a task you know how to do well.
- Write an article about an event that occurred at your school.
- Write a letter to a younger person explaining how to succeed at your school or in a specific class at your school.
- Write a report about an event in history that you know well.
- Describe your classroom's appearance.
- Describe an invention that has had an impact on society.

• Describe the activities and rides at an amusement park.
• Explain the characteristics of a good friendship between two people.
• Describe how the teenagers in your school dress on one of the last days of school.
• Compare/contrast a film version to a novel.
• Define self-discipline, power, etc.

GRADES 9-12 FEEDBACK SCORING GUIDE: Expository Essay Analytical Checklist

Not Evident **Very Evident**

0 1 2 3 4

Fix - up

0 1 2 3 4	1.	Does the title express and/or deepen the subject of the essay?
0 1 2 3 4	2.	Does the expository essay clearly address the writing task?
0 1 2 3 4	3.	Does the introduction engage and draw the reader in and establish a purpose/thesis for the writing?
0 1 2 3 4	4.	Does the introduction fully explain the situation and give an overview of the ideas that will be addressed in the body of the essay?
0 1 2 3 4	5.	Is the essay organized into well-developed paragraphs that support the purpose of the essay?
0 1 2 3 4	6.	Does the essay include well chosen and appropriate language?
0 1 2 3 4	7.	Does the essay use effective transitions that move the writing smoothly along? (see **Transitions**.)
0 1 2 3 4	8.	Does the writer use a variety of sentence structures?
0 1 2 3 4	9.	Does the conclusion pull the piece together and leave the reader with a sense of closure?
0 1 2 3 4	10.	Does the writer use a clear authoritative voice?
0 1 2 3 4	11.	Does the writer use standard edited English?

Writer:

List conventions to be addressed in this expository essay:

Priorities for revision or for your next paper:

1.

2.

Based on a rubric developed by Dr. Kate Kinsella

EXPOSITORY RUBRIC - GRADES 9-10

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Title enhances the composition • Clearly addresses all parts of the writing task • Demonstrates a clear purpose and maintains a consistent point of view and focus • Authoritatively develops and supports the topic and/or thesis in well-organized paragraphs with specific, well-chosen details using precise and varied vocabulary • Includes the effective use of transitions • Includes an engaging lead, a satisfying conclusion, and employs a variety of sentence structures to enhance the writing • Provides in-depth, relevant and accurate information • Uses an appropriate and consistent voice which conveys expertise and demonstrates a thorough understanding of the task	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Includes an appropriate title • Addresses all parts of the writing task • Demonstrates a general understanding of purpose and a mostly consistent point of view and focus • Develops and/or supports the topic or thesis in logical paragraphs with some supporting details using appropriate vocabulary • Includes the effective use of some transitions • Includes an appropriate lead and conclusion, and uses more than one sentence type • Provides adequate, relevant and accurate information • Uses an appropriate voice that demonstrates understanding of the task	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does <u>some or all</u> of the following:* The writing - • May include a title • Addresses only parts of the writing task • Demonstrates little understanding of purpose, point-of-view and focus • Attempts to write paragraphs, but with few supporting details using limited vocabulary. Or may be a list • May include ineffective or awkward transitions that do not unify important ideas • Lead and conclusion may be brief or confusing, and uses simple sentences • Provides limited information; may contain inaccuracies and irrelevant information • Reader may be unsure of voice	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction.** • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does <u>some or all</u> of the following:* The writing - • May not include a title • Demonstrates no understanding of purpose, and lacks point of view and focus • Has little paragraph structure with few/no details using simple words • No evidence of lead and conclusion, and sentence structure is simple or confusing • Provides little to no information • Lacks voice	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format

PERSUASIVE (Writing Applications Standard 2.4)

The main goal of persuasive writing is to **convince**. The writer skillfully defends a position about a topic and supports it with relevant evidence to provide the reader with a convincing argument about the topic. Support is given to each claim to persuade the reader of the validity of the writer's position on the topic. Persuasive writing moves the reader to take an action or to form or change an opinion. It requires thinking skills such as analysis, synthesis and evaluation. Persuasive writing's functions are to state and support a position, opinion or issue; or to defend, refute or argue.

The most successful persuasive compositions provide the reader with convincing evidence. Clear and persuasive support is shared through a confident and authoritative voice, giving the reader the impression that the writer is truly knowledgeable about the topic. The writer knows the topic, creates a convincing thesis, and appeals to the reader's interest in the introduction. A position is clarified and defended with precise and relevant evidence. Support goes beyond the obvious and details are relevant and convincing. The reader's concerns, counterclaims, biases, and expectations are addressed. The ideas in the composition are structured in a logical fashion.

To write a successful persuasive essay, the writer:

- Knows the topic.
- Creates a convincing thesis.
- Appeals to the reader's interest in the introduction.
- Clarifies and defends a position with precise and relevant evidence.
- Provides support that goes beyond the obvious.
- Uses relevant and convincing details to support ideas.
- Addresses readers' concerns, counterclaims, biases, and expectations.
- Structures the ideas in a sustained and logical fashion.
- Correctly uses the conventions of the English language.

Possible modes of Persuasive Writing:

• Controversial issues	• Evaluations
• Editorials	• Speculations of causes and effects
• Advertisements	• Letters to Editor
• Book Reviews	• Speeches
• Leaflets	• Articles
• Literary Reviews	• Letters of Complaint

SAMPLE PERSUASIVE TOPICS....

- Write to persuade someone that it's better to eat healthy food than junk food.
- Write to persuade a reader that the best class in school is _____ and why.
- Write a letter to a younger person explaining why it's important to do well in school.
- Write about what the best invention is and why?
- Write about what is the best place to visit and why?
- Write about what is the most important thing to maintain a friendship and why?
- Write an essay explaining the best way to study and explain why it's the best.
- Write a book or movie review that convinces your readers that it is the best.
- Write about whether there should be a dress code at your school? Why?

• Write about which is the better pet, a dog or a cat? Why?
• Write about who has more rights – women or men?
• Write about whether students learn better in a single gender classroom?

GRADES 9-12 FEEDBACK SCORING GUIDE: Persuasive Essay Analytical Checklist

This is a generic tool that can be adapted to a variety of narrative pieces.

Not Evident **Very Evident**

0 1 2 3 4

Fix - up

0	1	2	3	4	1.	Does the title express and/or deepen the subject of the essay?
0	1	2	3	4	2.	Does the persuasive essay clearly address the writing task?
0	1	2	3	4	3.	Does the introduction engage the reader and include a well-defined thesis (one that makes a clear and knowledgeable judgement)?
0	1	2	3	4	4.	Does the introduction establish a purpose for writing?
0	1	2	3	4	5.	Does the writer provide details, reasons, and examples, arranging them effectively by anticipating and answering reader concerns and counter arguments?
0	1	2	3	4	6.	Is the essay organized into well-developed paragraphs that support the purpose of the essay?
0	1	2	3	4	7.	Does the essay include well chosen and appropriate language?
0	1	2	3	4	8.	Does the essay use effective transitions that move the writing smoothly along?
0	1	2	3	4	9.	Does the writer use a variety of sentence structures?
0	1	2	3	4	10.	Does the conclusion pull the piece together and leave the reader with a sense of closure?
0	1	2	3	4	11.	Does the writer use a clear authoritative voice?
0	1	2	3	4	12.	Does the writer use standard edited English?

Writer:

List conventions to be addressed in this persuasive essay:

Priorities for revision or for your next paper:

1.

2.

Based on a rubric developed by Dr. Kate Kinsella

PERSUASIVE RUBRIC - GRADES 9-12

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does all or most of the following:* The writing - • Title enhances the composition • Clearly addresses all parts of the writing task • Provides a meaningful thesis and maintains a consistent tone and focus • Demonstrates control of organization including transitional devices and an insightful conclusion • Thoughtfully supports the thesis and main ideas with specific details and examples. • Provides a variety of sentence types and uses precise, descriptive language. • Demonstrates a clear sense of audience. • Uses a consistent and confident voice which reflects the writer's position. • Authoritatively defends a position with precise and relevant evidence and convincingly addresses the reader's concerns, biases, and expectations	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does all or most of the following:* The writing - • Includes an appropriate title • Addresses all parts of the writing task. • Provides a thesis and maintains a consistent tone and focus. • Demonstrate control of organization including transitional devices and a satisfying conclusion • Supports the thesis and main ideas with details and examples. • Use persuasive language and generally appeals to emotions and logic through some reasoning. • Provides a variety of sentence types and uses some descriptive language. • Demonstrates a general sense of audience. • Maintains a confident voice which reflects the writer's position. • Generally defends a position with relevant evidence and addresses the reader's concerns, biases, and expectations.	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These errors **do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does some or all of the following:* The writing - • May include a title • Addresses only parts of the writing task. • May provide a thesis and maintains an inconsistent tone and focus • Demonstrates little, if any, control of organization. May include transitional devices and a conclusion • May support the thesis and main ideas with limited, if any, details and/or examples. • Uses basic language and fails to appeal to emotion and logic • Provides few, if any, types of sentences, and uses basic, predictable language. • Demonstrates little or no sense of audience. • Uses a voice which may waiver or change position • Defends a position with little, if any, evidence and may address the reader's concerns, biases, and expectations.	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction.** • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does some or all of the following:* The writing - • May not include a title • Addresses only one part of the writing task • May provide a weak, if any, thesis; fails to maintain a focus. • Demonstrates little, or no, control of organization. Transitional devices may be limited or absent. • Argument may be circular • Fails to support ideas with details and/or examples. • Uses irrelevant language and fails to appeal to emotion and logic • Provides no sentence variety and uses limited vocabulary. • Demonstrates no sense of audience. • Lacks voice. • Fails to defend a position with any evidence and fails to address the reader's concerns, biases, an expectations.	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format

RESPONSE TO LITERATURE (Writing Application Standard 2.2)

The main goal of responding to literature is to **demonstrate thoughtful comprehension** of a literary passage. The process of responding to a piece of literature involves the thinking skills of analyzing, evaluating, making inferences, and drawing conclusions. The writer skillfully produces an idea about a text and supports it with **textual evidence** to demonstrate a thoughtful response to the text. Connections are made among the main ideas of the text, the reader's viewpoint and the author's style.

The most successful responses to literature or text are supported with textual references. These responses illustrate a clear, comprehensive grasp of the main ideas of the text and extend beyond what is present in the text with original ideas, thoughts, and connections. To successfully respond to literature, the writer reads and understands the literature, creates a meaningful and interesting thesis about the text, and engages the reader. Thoughtful conclusions are drawn about the text. The response demonstrates an awareness of the author's style and purpose within the text and is a reflection of the reader's experiences. Writing about literature also provides students with the opportunity to express their opinions on a wide range of topics and respond in-depth.

Writing about literature also provides students with the opportunity to express their opinions on a wide range of topics and respond in-depth.

To successfully respond to literature or text, the writer:

- Reads and understands the literature or text.
- Creates a meaningful and interesting thesis about the text.
- Engages the reader's interest in the introduction.
- Provides textual evidence to support the thesis.
- Draws thoughtful conclusions about the text.
- Uses relevant and interesting details to support ideas.
- Discusses the ambiguities, nuances, and complexities within the text.
- Demonstrates an awareness of the author's style and purpose within the text.
- Correctly uses the conventions of the English language.

Possible modes of Response to Literature Writing:

- Journal responses
- Double entry journals/Dialectical journals
- Critical book reviews
- Reading response logs
- Interpretive or response to literature or text essays
- Poetry inspired by literature

Questions to Start You Thinking About Theme: Theme is insight about human life that is revealed in literary work. Themes are rarely stated directly in literature. Most often, a reader has to infer the theme of a work after considerable thought. Theme is different from subject. A story's subject might be stated as "growing up," "love," "heroism," or "fear." The theme is the statement the writer wants to make about the subject: "For most young people, growing up is a process that involves the pain of achieving self-knowledge." Theme must be stated in at least one sentence; most themes are complex enough to require several sentences, or even an essay.
"*The answers you get from literature depend on the questions you pose*"
– Margaret Atwood

1. Is the central character static or does s/he learn or mature in the story? Is this a child-to-adult initiation story?

2. What insight does the central character experience, if any? Has the insight been benign or destructive?

3. Does the character take a real or psychological journey? Is it symbolic? What is the destination? Is the journey successful?

4. Is the central character a victim? If so, does s/he know it? What or who is doing the victimizing? Is escape possible?

5. Does the central character have free will or is s/he controlled by fate? If controlled by fate, is it fate of character?

6. Is there a central conflict in the story? Is this a universal conflict?

7. Are the characters or situations archetypal (universal characters we frequently encounter in life and literature)? Is the story a retelling of a traditional myth?

8. In what way are the events of the story ironical, in the sense that they can be "looked at two ways?"

9. How does the author feel about his characters and his narrator? Is he for them, against them, or neutral?

10. In what way is the structure of the story a clue to what the story means?

11. What does the author's style tell us?

12. What symbols or repeated details has the author used and why?

13. What point of view is the story told from? Is this a first person story? Is the narrator inside or outside the story? Does the narrator know everything, or is his point of view limited? Does he know what the characters are thinking and feeling, or does he just see what they are doing and hear what they are saying?

14. What is the theme of the story? In other words, what is the author saying about life in this story?

The main character carries the theme.

SAMPLE RESPONSE TO LITERATURE OR TEXT TOPICS...

- Explain how the setting affected the story.
- Explain how the author depicts the character as the person he/she is.
- Discuss how two characters in the story relate to each other.
- Determine the author's purpose and prove it through the use of textual support.
- Write an essay in which you connect the ideas with an event or a period of history.
- Explain what a person might learn from this passage.
- Discuss what the protagonist or main character learned about life and connect this lesson to people in general.
- Describe how the ending was ironic and how the author surprised you with this ending.
- Write an essay in which you describe the theme of the story and how it relates to people in general.
- Explain how the author's use of facts helped make the reader understand the main idea of the text.
- Explain how the author's use of figurative language added to the reader's understanding of the passage.
- Explain how the author supported the main idea of the passage.
- Write an essay in which you explain how the events in the story motivated the protagonist or main character.
- Write a response to the story in which you predict what may happen next and explain why you feel this way.
- Write an essay in which you explain the meaning of the title of the passage.
- Explain how the clues the author provided leads the reader to predict what might happen next in the story.
- Explain how the protagonist, or main character changed throughout the story and explain why.
- Identify the protagonist or main character as static (unchanging) or dynamic (changing).

GRADES 9-12 FEEDBACK SCORING GUIDE:
Responses to Literature Essay Analytical Checklist

This is a generic tooll that can be adapted to a variety of narrative pieces.

Not Evident **Very Evident**

0 1 2 3 4

Fix - up

0 1 2 3 4	1.	Does the title express and/or deepen the subject of the essay?
0 1 2 3 4	2.	Does the response to literature essay clearly address the writing task?
0 1 2 3 4	3.	Does the lead draw the reader in?
0 1 2 3 4	4.	Does the lead establish a purpose for writing?
0 1 2 3 4	5.	Does the introduction include the title, author, and genre (TAG) to be discussed?
0 1 2 3 4	6.	Does the writer demonstrate an understanding of the work as a whole and/or the significant ideas of the literary work through his/her interpretation?
0 1 2 3 4	7.	Does the writer draw inferences from the text that are supported by reference to the literary work?
0 1 2 3 4	8.	Are interpretive claims firmly supported by references to the text and include references to other works, authors, or non-print media?
0 1 2 3 4	9.	Is the essay organized into well-developed paragraphs that support the purpose of the essay?
0 1 2 3 4	10.	Does the essay include will chosen and appropriate language?
0 1 2 3 4	11.	Does the essay use effective transitions that move the writing smoothly along? (see **Transitions**.)
0 1 2 3 4	12.	Does the writer use a variety of sentence structures?
0 1 2 3 4	13.	Does the conclusion pull the piece together and leave the reader with a sense of closure?
0 1 2 3 4	14.	Does the writer use a clear authoritative voice?
0 1 2 3 4	15.	Does the writer cite text smoothly?
0 1 2 3 4	16.	Does the writer use standard edited English?

Writer:

List conventions to be addressed in this response to literature essay:

Priorities for revision or for your next paper:

1.

2.

Based on a rubric developed by Dr. Kate Kinsella

RESPONSE TO LITERATURE RUBRIC - GRADES 9-10

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Title reflects the topic in a unique way • Clearly addresses all parts of the writing task • Includes a TAG (Title, author, genre) in the introductory paragraph(s) • Analysis is thorough and summary is used only to ground the reader • Clearly demonstrates an awareness of the author's use of literary and/or stylistic devices • Accurately and coherently provides specific textual details and examples to support the thesis and main ideas • Identifies and assesses the impact of the ambiguities, nuances, and complexities of the text • Provides a variety of sentence types and uses precise, descriptive language	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Title reflects the topic • Addresses all parts of the writing task • Addresses all parts of the writing task • Includes a TAG in introductory paragraph • Analysis is present, but the writer may provide more retelling or summary than is necessary to ground the reader • Demonstrates an awareness of the author's use of literary and/or stylistic devices • Accurately and coherently provides general textual details and examples to support the thesis and main ideas • Identifies and assesses the impact of the ambiguities, nuances, and complexities of the text • Provides a variety of sentence types and uses some descriptive language	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does <u>some or all</u> of the following:* The writing - • Title may reflect the topic • Addresses only parts of the writing task • TAG is incomplete or missing • Analysis is mostly absent with a simple retelling as a substitute • May demonstrate an awareness of the author's use of literary and/or stylistic devices • Provides few, if any, textual details and examples to support the thesis and main ideas • Demonstrates a limited, or no, understanding of the impact of the ambiguities, nuances, and complexities of the text • Provides few, if any, types of sentences and uses basic, predictable language	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction.** • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does <u>some or all</u> of the following:* The writing - • May lack a title • Addresses only one part of the writing task • TAG is missing • Analysis is absent • Demonstrates no understanding of the ambiguities, nuances, and complexities of the text • Provides no textual details and examples to support the thesis and main ideas • Does not demonstrate any awareness of the author's use of literary and/or stylistic devices • Provides no sentence variety and uses limited vocabulary	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format.

RESPONSE TO LITERATURE RUBRIC - GRADES 11-12

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Title reflects the topic in a unique way • Clearly addresses all parts of the writing task • Includes a TAG (Title, author, genre) in the introductory paragraph(s) • Analysis of imagery, language, universal themes or unique aspects of the text is thorough and summary is used only to ground the reader • Clearly demonstrates an understanding of the author's use of literary and/or stylistic devices • Accurately and coherently provides specific textual details and examples to support the thesis and main ideas • Demonstrates a clear understanding of the ambiguities, nuances, and complexities of the text • Provides a variety of sentence types and uses precise, descriptive language	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does <u>all or most</u> of the following:* The writing - • Title reflects the topic • Addresses all parts of the writing task • Includes a TAG in introductory paragraph • Analysis of imagery, language, universal themes or unique aspects of the text is present, but the writer may provide more retelling or summary than is necessary to ground the reader • Demonstrates an understanding of the author's use of literary and/or stylistic devices • Accurately and coherently provides general textual details and examples to support the thesis and main ideas • Demonstrates a general understanding of the ambiguities, nuances, and complexities of the text • Provides a variety of sentence types and uses some descriptive language	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does <u>some or all</u> of the following:* The writing - • Title may reflect the topic • Addresses only parts of the writing task • TAG is incomplete or missing • Analysis is mostly absent with a simple retelling as a substitute • May demonstrate an awareness of the author's use of literary and/or stylistic devices • Provides few, if any, textual details and examples to support the thesis and main ideas • Demonstrates a limited, or no, understanding of the ambiguities, nuances, and complexities of the text • Provides few, if any, types of sentences and uses basic, predictable language	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction.** • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does <u>some or all</u> of the following:* The writing - • May lack a title • Addresses only one part of the writing task • TAG is missing • Analysis is absent • Demonstrates no understanding of the ambiguities, nuances, and complexities of the text • Provides no textual details and examples to support the thesis and main ideas • Does not demonstrate any understanding of the author's use of literary and/or stylistic devices • Provides no sentence variety and uses limited vocabulary	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be u unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format

REFLECTIVE WRITING (Writing Application Standard 2.3)

The main goal of reflective writing is to allow a writer to explore and discover meaning in his or her own experiences; often an ordinary thing that is seen, done, read, overheard or experienced will, upon reflection, trigger a comment on life. Writers are provided the opportunity to consider feelings, concerns, or reactions to important issues. Anything that is a part of your life provides the starting point for a reflective essay. Consider ideas in your journal as possible topics.

To produce a reflective essay, writers use a variety of strategies to explore their beliefs about ideas or issues. The writer may use a **narrative** style to share personal experiences. **Persuasive** strategies are often used when writing about personal beliefs and strong convictions. When the writer wishes to convey a sense of authority about the topic, an **expository** strategy may be the best choice.

To compose a reflective essay, writers:

- choose a topic that is personally significant and will encourage readers to think or wonder.
- craft an introduction that will create interest about a topic.
- include a controlling thesis in the introduction.
- connect the ideas, events, or issues with beliefs or convictions.
- organize the essay to maintain a balance between the issue or ideas (topic) and beliefs and reflections.
- write from a personal point of view. The essay becomes a form of self-study.
- choose a tone that is candid and sincere.
- searches for a meaning applicable to the human condition.
- write a retrospective with some distance between the writer and the subject being written about.
- correctly use the conventions of the English language.

Sample Strategies to Stimulate Reflective Thinking

- Collect possible occasions for reflection: Keep a journal chart of everything that happens during a 24-hour period. List the particular conversations overheard, scenes observed, incidents experienced in the left column and the general life-symbols they might represent in the right.

  For example:

Particular Occasion	Possible Extension of Meaning
Sliver in the finger	Pain - the little things that hurt so much
Gossip with Sue about Tim and Beth	The fine line between curiousity and maliciousness; reputations lost; others controlling our lives
Cutting down the orchard for a new mall	Pitfalls of progress; entrepreneurship
Smell of coffee brewing in the morning	Security; routines

- "Freewrite" about an occasion from the chart. Write for 10 minutes, exploring your thoughts about one occasion and the symbol it suggests. The goal of this writing is to record your thoughts as you think them. So, just put your ideas down as they come, letting one idea suggest another. If you find yourself changing your mind from the one thought to the next, that's fine. Don't erase the first; just include the new thought. Your aim is to learn what you think about the idea that the occasion has stimulated, and if you have enough to say about it to use in a reflective essay later.

- Keep a dialectical journal in response to literature. As you study a book (*Of Mice and Men*, for example), respond to significant quotations, stretching thinking from the concrete to the abstract. A possible chart might look like this:

Quotation from text	Response-meaning in text	Personal Response-what I think of the idea	Reflective Response-what it says about the world
"Well, I never seen one guy take so much trouble for another guy. I just like to know what your interest is."	The boss doesn't believe that George could just be Lennie's friend. He is not used to seeing true friendship.	There is a lot of suspicion among these men. It must be hard to live together and not be friends. Breeds distrust.	Men live in their own shells. Alienation. Living together without trust is worse than living alone. Mistrust.

- Imitate reflective writing. Using a published piece of reflective writing, analyze one part. Look at what the writer does and the effect it has on the whole piece. Using your own occasion as a start, imitate that author. Work to imitate the style as well as the thinking process.

SAMPLE WRITING ASSIGNMENTS

Ordinary events

- a grain of sand in your eye
- the sound of bells
- a blister
- the scent of aftershave
- bumper stickers
- a home run
- gossip in the hall
- body language
- winning a ball game

Aspects of nature

- an ant colony
- moths beating against the light
- the calm before the storm

- a snail's path
- the smell of new-mown grass

Objects or events from childhood

- toys
- relationships
- games
- family events
- friendships

Qualities of behavior

- egotism
- loyalty
- success
- others' expectations
- materialism
- creativity

Quotations

- "The dismal fact is that self-respect has nothing to do with the approval of others." *--Joan Didion*
- "Wherever we go, whatever we do, self is the sole subject we study and learn." *--Emerson (Journals)*
- "Only the strong survive."
- "You can't teach an old dog new tricks."
- "What goes around comes around"
- "Love is blind."

Connections

- Of Mice and Men and Romeo and Juliet: what men and women will sacrifice for love
- The Pearl and Brave New World: social corruption
- Explore ways that friendships between people of different cultures affect the growth of human understanding.
- Reflect on how the existence of nuclear bombs affects human lives.
- Explain how an incident or event in a novel or play are similar to an incident or event that you've experienced.
- Discuss how experience is the key to learning.
- Explain how the experiences of a famous person made that person who he/she is today.
- Select someone who has been influential in your life (a relative, a teacher, a coach, or a friend) and explain the effect of his/her influence.
- Predict what might happen in the future based on an event that has already occurred.
- Any quotations from the Chicken Soup for the Soul series.

REFLECTIVE RUBRIC - GRADES 11-12

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does all or most of the following:* The response - meditative, penetrating, thoughtful, probing, exploratory • title enhances the reflection. • clearly addresses all parts of the writing task. • presents a topic for reflection through the effective use of strategies such as narration, description, exposition or persuasion. • thoughtfully and convincingly explores the significance of the topic. • effectively maintains a balance between the specific incident and broader themes and generalizations about life. • provides a variety of sentence types and uses precise, descriptive language. • reaches a final awareness on an epiphany.	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does all or most of the following:* The response - interested, involved, committed, predictable • includes an appropriate title. • adequately addresses all parts of the writing task. • introduces a topic for reflection with significant information. • thoughtfully, but predictably, explores the significance of the topic. • maintains a balance between the specific incident and broader themes and generalizations. • provides a variety of sentence types and uses some descriptive language. • final awareness may be predictable, but may still be probing.	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does some or all of the following:* The response - circular, wandering • may include a title. • addresses only parts of the writing task. • briefly introduces a topic for reflection with significant information. • provides a limited exploration of the significance of the topic. • may be limited to superficial generalizations. • provides little, if any, variety of sentence types and uses basic, predictable language. • final awareness may be a trite restatement of the opening thesis. • the integration of meaning to experience is lacking.	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction**. • Works cited/title page incorrect format MLA with many errors. • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does some or all of the following:* The response - unfocused, rambling, remote, incomplete • may not include a title. • addresses only one part of the writing task. • may present a simple, unsupported statement of belief. • provides elaboration that may be limited to lists of details or generalizations. • provides no sentence variety and uses limited vocabulary. • no reflection on narrative at all. Thought pattern may ramble from one topic to another.	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format

WRITING TECHNICAL DOCUMENTS (Writing Application Standard 2.6)

The main goal of writing technical documents is to report information and ideas. The writer skillfully introduces what the document will explain and supports this explanation with details and specificity. Technical documents provide the reader with the who, what, where, when, why, or how of the information and ideas being explained. The purpose may be to explain how something works, what the rules of behavior are in an office, procedures for conducting a meeting, the minutes of a meeting, etc. Clear and accurate explanations are provided in a logical way to ensure the readers' comprehension

The most successful documents present information in a straight-forward and authoritative manner to give the reader the impression that the writer knows the topic well.

To write a successful technical document, the writer:

- learns the specifics of the information and ideas being presented.
- creates a clear and meaningful introduction.
- clarifies the readers' need to know the information.
- organizes the information in a logical manner to help aid the readers' comprehension.
- includes critical information using accurate and specific language.
- anticipates readers' problems, mistakes, and misunderstandings.
- incorporates scenarios, definitions, and examples to aid the readers' comprehension.
- synthesizes the ideas and information into a thoughtful conclusion.
- correctly uses the conventions of the English language.

Sample ideas for writing a technical document:

- Write the minutes of a meeting.
- Prepare a plan for how to put on a school function (dance, fundraiser, festival, art show, etc.).
- Explain how to complete a task.
- Write a report on how a science project was completed.
- Create a document explaining the results of an event that occurred at your school.
- Develop a school brochure explaining how to succeed at your school.
- Submit a proposal to a teacher on how you'd like to change the appearance of the classroom.
- Craft a proposal to your principal explaining the need for more computers in your school.
- Produce a brochure explaining how a make-believe invention works.
- Write a document in which you describe the activities and rides at your favorite amusement park.
- Prepare a document in which you explain the rainy day procedures and behaviors at your school.
- Design a brochure in which you campaign for a student body office at your school.
- Prepare a document that explains the dress code at your school for boys and girls.
- Write a document in which you identify activities families can do instead of watching television in the evenings.

TECHNICAL DOCUMENT RUBRIC - GRADES 9-10

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does all or most of the following:* The response - • if appropriate, included title enhances the document. • provides a clear and effective introduction that clarifies what the reader will learn. • authoritatively reports information that is coherent and focused. • effectively presents detailed and accurate information/specifications • anticipates readers' problems, mistakes and misunderstandings. • includes scenarios, definitions, and/or examples to aid comprehension.	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does all or most of the following:* The response - • if appropriate, included title is appropriate to the document. • provides an adequate introduction that clarifies what the reader will learn. • reports most information in a coherent and focused manner. • offers some detailed and accurate information/specifications. • adequately anticipates readers' problems, mistakes and misunderstandings. • provides a variety of sentence types and uses some descriptive language.	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does some or all of the following:* The response - • if appropriate, title is included • provides a limited introduction that attempts to tell what the reader will learn. • presents information not well-supported with details and inconsistent control of organization. • may or may not anticipate readers' problems, mistakes and misunderstandings. • may rely on general rather than specific details. • provides little, if any, variety of sentence types and uses basic, predictable language.	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction**. • Works cited/title page incorrect MLA format with many errors. • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does some or all of the following:* The response - • if appropriate, included title may be missing • provides a sketchy introduction that does not address the reader's need to know. • defines topic with simple statements; fails to maintain a focus; poor control of organization. • may present irrelevant information. • may present random, disconnected, or unfocused opinions with some scattered facts. • provides no sentence variety and uses limited vocabulary.	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Reflect legible and appropriate manuscript format

GRADES 9-12 FEEDBACK SCORING GUIDE:
Analytical Checklist for Historical Investigation or Research Paper

This is a generic tool that can be adapted to a variety of narrative pieces.

Not Evident **Very Evident**

0 1 2 3 4

Fix - up

0	1	2	3	4	1.	Does the paper have an informative title?
0	1	2	3	4	2.	Does the writer's introduction set the stage with contextual background?
0	1	2	3	4	3.	Does the writer include a clear thesis statement?
0	1	2	3	4	4.	Does the writer use varied sources to provide adequate and varied support for the thesis statement?
0	1	2	3	4	5.	Does the writer fully analyze and evaluate the support of primary and secondary sources?
0	1	2	3	4	6.	Does the writer document the sources within the paper using required sources with appropriate citations?
0	1	2	3	4	7.	Does the conclusion reinforce the thesis and make connections to the topics historical significance or explain why it matters today?
0	1	2	3	4	8.	Does the writer include a correctly formatted Works Cited list?
0	1	2	3	4	9.	Is the paper well organized and readable?
0	1	2	3	4	10.	Does the writer use a minimum of three different sources? For example, one from the internet, one from a book, and one from a primary source document.
0	1	2	3	4	11.	Does the paper introduce quotations smoothly?
0	1	2	3	4	12.	Is the writer's tone appropriate for the audience and purpose?
0	1	2	3	4	13.	Is the paper relatively free of errors in grammar and usage?
0	1	2	3	4	14.	Is the paper relatively free of errors in spelling and mechanics?

Total Points _____

Priorities for revision or for your next paper:

1.

2.

HISTORICAL INVESTIGATION OR RESEARCH RUBRIC - GRADES 9-12

Score	Rhetoric/Content Rubric	Conventions Rubric
4	**Advanced Proficient** *The paper does all or most of the following:* • Clearly addresses all parts of the writing task. • Provides a meaningful thesis and maintains a consistent tone and focus and purposefully illustrates a control of organization. • Thoughtfully supports the thesis and main ideas with specific details and examples. • Provides a variety of sentence types, transitional devices, and uses precise, descriptive language. • Demonstrates a clear sense of audience and purpose. • Uses a consistent and confident voice. • Authoritatively supports a position with precise and relevant evidence and convincingly addresses the reader's concerns, biases, and expectations. • Seamlessly uses citations and quotations from primary and secondary sources. (where appropriate)	• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures. • Works cited/title page correct MLA format with no errors. • Reflect legible and appropriate manuscript format
3	**Proficient** *The paper does all or most of the following:* • Addresses all parts of the writing task. • Provides a thesis and maintains a consistent tone an focus and illustrates a control of organization. • Supports the thesis and main ideas with details and examples. • Use persuasive language and generally appeals to emotions and logic through some r reasoning. • Provides a variety of sentence types, and transitional devices and uses some descriptive language. • Demonstrates a general sense of audience. • Maintains a confident voice. • Generally supports a position with relevant evidence and addresses the reader's concerns, biases, and expectations. • May have an inconsistent mix of citations and quotations from primary and secondary sources.	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language. • Works cited/title page with correct MLA format and a few errors. • Reflect legible and appropriate manuscript format
2	**Partially Proficient** *The paper does some or all of the following:* • Addresses only parts of the writing task. • May provide a thesis and maintains an inconsistent tone and focus and illustrates little, if any, control of organization. • May support the thesis and main ideas with limited, if any, details and/or examples. • Uses basic language and fails to appeal to emotion and logic. • Provides few, if any, types of sentences, and transitional devices, and uses basic, predictable language. • Demonstrates little or no sense of audience. • Uses a voice which may waiver. • May lack sufficient support with little, if any, evidence and may address the reader's concerns, biases, and expectations. • There may be a mix of quotations and citations, but quotes are left without explanation and the use of citations.	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction**. • Works cited/title page incorrect MLA format with many errors. • Reflect legible and appropriate manuscript format
1	**Non-Proficient** *The paper does some or all of the following:* • Addresses only one part of the writing task. • May provide a weak, if any, thesis; fails to maintain a focus, and illustrates little, or no, control of organization. • Fails to support ideas with details and/or examples. • Uses irrelevant language and fails to appeal to emotion and logic. • Provides no sentence variety and transitional devices and uses limited. vocabulary. There are no citations and no quotations. • Demonstrates no sense of audience. • Lacks voice. • Fails to support a position with any evidence and fails to address the reader's concerns, biases, an expectations. • There are no citations and no quotations.	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • The **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences. • Works cited/title page with predominate errors. • Reflect legible and appropriate manuscript format

CONVENTIONS RUBRIC
FOR ALL TYPES OF WRITING

PROFICIENT		NON-PROFICIENT	
4 - Advanced	**3 - Adequate**	**2- Partial**	**1 - Limited**
• Demonstrates a **command** of usage while using a variety of complex ideas and/or sentence structures. • May contain **few**, if any, **errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing or the effectiveness of the writing style. • **Errors may be due to risk taking** as student attempts sophisticated grammatical structures.	• Demonstrates **general evidence of control** of common usage. Writer has control of sentence boundaries. • Contains **some errors** or **more than one kind of error** in the conventions of English language (grammar, punctuation, capitalization, spelling). • These **errors do not interfere** with the reader's understanding of the writing, and the essay may be read with relative ease and few distractions. • **Some attempt at complex sentence structure may cause minor errors** in the conventions of English language.	• Demonstrates **some evidence of control** of common usage. • Contains **several errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors may interfere** with the reader's understanding of the writing, but most of the essay can be read with comprehension of the writer's intent. • **Sentences are all or mostly simple construction.**	• Demonstrates **limited/little control** of usage; or the piece may be so limited that there is little on which to base judgment. • Contains **serious errors** in the conventions of the English language (grammar, punctuation, capitalization, spelling). • These **errors interfere** with the reader's understanding of the writing and may be unintelligible. • **Demonstrates little awareness of sentence structure** beyond simple sentences.

PLANNING AND PACING FOR SUCCESS ON A TIMED WRITING

For a forty-five (45) minute test:

Take **10** minutes to:

- **Read the prompt.**
- Underline the words that tell you what to do.
- List, brainstorm, cluster your ideas, or use any pre-writing technique that helps get your ideas flowing.
- Number your ideas in the order that you want to write about them.

Write for **15-20** minutes:

- **Write your thesis and start writing your paper.**
- Use the terms of the prompt in your thesis.
- Do not be afraid to be blunt in your thesis.
- Use your numbered ideas to keep you on track.
- Anchor paragraphs with topic sentences.
- Provide adequate transitions between supporting sentences.
- Do not stop to edit.

STOP: Take **3-5** minutes to:

- **Read over your work**, moving your lips as you read.
- Make sure you included all of the information the prompt asks for.
- Circle information on your pre-writing sheet that you must include when you start writing again.

Write for **10** minutes:

- **Write the rest of your essay.**
- Be sure to include the information you forgot and all the information the prompt requested.
- Make sure your essay has a conclusion.

The last **3-5** minutes:

- **Proofread your essay,** making any last minute changes; careless errors are the worst kind.
- Correct spelling and grammar.
- Do not erase; draw a line through your error(s) instead.
- Use carets (^) to add information.

Important Reminders:

- **NEVER recopy any part of a timed essay.**
- **TAG** a literature essay by giving the **title, author,** and **genre** in the introduction.
- Assume the reader knows the literary work (do not ever summarize plot).
- Leave "I" and "you" out unless necessary.
- **Avoid slang;** avoid repeating words or phrases.
- **Use present tense when narrating the action** in literature-- "Gabriel is jealous" not "Gabriel was jealous." Literature exists on the page; it lives now, it is present.
- Vary sentence structure.
- If your essay requires a title, it should give a clue to what your essay's purpose is, not repeat the title of the work under analysis.
- Although your title appears first, write it last; lift a good phrase from your essay for a quick fix.
- Include page numbers with direct quotes if possible.

SAMPLE TIMED WRITING ESSAY

See the column section under **Generating and Organizing Ideas** to see how this student did his prewriting.

During their first year of driving, between one-third and one-half of teen drivers will be involved in an accident. California has considered enacting a limited licensing program, which would restrict teens to driving on surface streets during daylight hours with only one teen passenger. After two years of a limited license, teens can then receive a full license. California should adopt a limited license program for the safety of teen drivers as well as others.

Having a two-year limited licensing policy would increase the safety for teen drivers. One of the most difficult and dangerous things for a new driver is freeway driving. Under the proposed system, teens would be restricted to driving surface streets, thus eliminating freeway driving. This will allow teens to develop their driving skills and gain experience before driving on freeways. Another difficult aspect of driving for teens is night driving. It is difficult to see at night when you are an inexperienced driver. The new license policy would restrict teens to driving only during daylight hours eliminating night driving altogether. Again, teens would be allowed to gain experience before driving at night. Both of these restrictions on teen drivers will lead to fewer accidents and fatalities. This will be extremely beneficial to all of the teen drivers in California.

In addition to increasing safety for teen drivers, the limited licensing program will also benefit drivers with full licenses. Under this program, teens will be gradually eased into driving. By the time the teens receive their full license, they will be experienced, safer drivers. The normal drivers will be involved in fewer accidents due to the fact that everyone on the road is a more qualified and experienced driver. The restriction of only having one teen passenger in the car will also increase safety. For example, there will be fewer people to be hurt and killed in an accident involving teen drivers with passengers. Also, having only one passenger means that there will be fewer passengers talking to and distracting the teen driver from driving. This distraction can often times lead to accidents. The passengers and all of the drivers on the road will benefit from the provisions of the limited licensing systems.

Introduction Lead gives a fact to lend urgency or power to the thesis.

Thesis states the writer's position that California should adopt a limited license program and indicates the direction of his argument--"for the safety of teens and others."

Topic Sentence relates to the thesis–the limited license would "increase the safety of teens"

Topic Sentence relates to the thesis–the limited license would "increase the safety of others."

Many arguments can be made for issuing a full license to sixteen-year-olds. One of these arguments is that teens are limited to where they can go and when. Teens cannot take the freeway or drive at night, restricting them greatly to where they go and when. Also, teen cannot give more than one other teen a ride, limiting the passengers. Also, it can be argued that teens are robbed of their independence and freedom. People argue that teens would have to depend too much on adults and be limited to what they can do. Another argument that can be made is that this limited licensing system will be ineffective in the fact that teens will break the laws to do as they please.

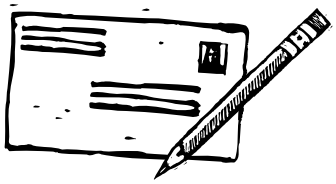
Although these are all valid arguments against the limited licensing program, the positives that would come from it greatly outweigh the negatives. Saving lives is far more important then giving teens the full privileges of driving. Teens can live with a few small inconveniences if it means saving others' lives as well as their own.

Topic Sentence address the other side of the issue.

Conclusion answers the opposition arguments with a strong statement that lives are more important than convenience.

Printed with permission from Brian Moore who wrote this timed writing for the District Writing Performance Assessment, March, 1998.

Social Correspondence



FRIENDLY LETTER

- **tone is informal**
- **may cover several topics**
- **includes full heading with return address**
- **salutation and closing may be very informal**

16627 Cerulean Lane
Long Beach, CA 90813
September 20, 2000

Dear Mr. Bradbury,

In my English class at Long Beach High School we recently read your novel *Fahrenheit 451*. We read the short story "The Pedestrian" before we started the novel. I personally enjoyed both of these works and the connection between them because they helped us to think about the importance of reading and thinking in a world where most people watch TV and movies in all of their spare time.

Your book, even though you wrote it quite a while ago, was so much better than the movie version that my parents let me rent. I was thinking that you should write a sequel and then help the people in Hollywood make a better movie of the story. You have a lot of fans who would be quite interested in what happened to Montag.

Thank you for writing such unconventional stories.

One of your fans,

George Luis

Parts of a Friendly Letter

Heading
- return address
- note the comma between the city and state and between the date and the year. No comma is necessary before the ZIP

Salutation
- use "Dear . . ." at the left margin
- a comma follows the salutation

Closing
- line up the closing under the heading
- a comma follows the closing
- only the first word is capitalized

Your Signature

FORM FOR ADDRESSING AN ENVELOPE:

George Luis
16627 Cerulean Lane
Long Beach, CA 90813

Return address
- your name, your street address, city, state, and ZIP

Mailing address

Mr. Ray Bradbury
1350 Avenue of the Americas
New York, NY 10019

THANK YOU NOTES

Thank you notes show good manners and are still an expected part of social life. They should be sent in the following situations:

- **to recognize the sender's significant gift for a major life event and to let the sender know the gift was received.** A gift represents a considerable amount of cost and effort. Therefore, if the gift is sent by mail or is left at a reception to be opened at a later time, the sender needs to know his gift arrived safely. These occasions include:
  - graduations
  - weddings
  - baby showers and births
  - religious occasions (bar mitzvah, etc.)
  - holiday and birthday celebrations.
- **to recognize the efforts of the host and hostess (the parents or adults) when you are invited to spend an overnight or a weekend at someone's house** (formerly called bread and butter notes).
- **to recognize someone who has done something meaningful for you: written a letter of recommendation for a scholarship or for college, given you a job interview, done a favor, or done something kind or thoughtful like visiting when you are ill.**

A thank you note should:

- **be short, direct, and informal in tone unless it is a formal thank you for a job interview or the person is not well known to you.**
- **use the form of a friendly letter.** If the person receiving the thank you is familiar with the return address, this need not be included on the note itself.
- **be personal**: use personal stationary or a blank card and use cursive if your handwriting is attractive, although typing is more acceptable today than in the past.
- **be sent as soon after receiving the gift, interview, favor, etc., as is practical.**
- **start with a direct statement of why you are thanking the person.**
- **explain what the person's thoughtfulness has meant to you.**
- **end with a warm statement that recognizes your ongoing relationship with the person you are thanking.**

June 23, 2000

Dear Mr. and Mrs. Edwards,

Thank you for the money for my graduation. I will be using it to buy a new printer to use for college next year. You could not have given me a better gift!

You know you are my favorite neighbors. I always look forward to our Fourth of July celebrations with you. Tell Jenna hello for me next time she drops by.

Sincerely,
Maria

BUSINESS LETTER - LETTER OF COMPLAINT IN FULL BLOCK FORM*

- **use business letter form**
- **use plain white paper**
- **use formal, standard English**
- **give complete and accurate information**
- **explain clearly how you would like the problem solved**
- **be polite and respectful**

1323 East West Street
Long Beach, CA 90803
May 14, 2000

Barstow Catalog Outlet Store
Route 122
Barstow, CA 90857

Dear Sir:

As president of the Friends of the Environment Club at Long Beach High School, I am writing to attempt to correct an order we placed with your company on April 5th of this year. We completed your catalog order form and placed an order for 25 T-shirts with our club name and logo. We enclosed check #4505 in the amount of $248.75 ($9.95 each including shipping and handling) to cover the order. On May 10th, 15 shirts were delivered to our school with no information regarding when the remainder of the shirts might be expected. We promptly telephoned your 800 customer service number, and spoke to Mike. He informed us that he would investigate and call us back. He has not done so, and we have not received our shirts yet.

Please call our sponsor, Mrs. Evelyn Smythe, at our school at (562) 555-1515 and let her know when our shirts will be shipped. It is vital that they reach us before school dismisses in June so that the students will be able to wear their shirts to our year-end and summer activities.

Sincerely,

Boyd Anderson

Boyd Anderson

Parts of a Business Letter

Heading
- your street address
- city, state, & ZIP code
- date of letter

Inside Address
- name, title, and address of person to whom you are writing (if known)
- the name of the store or company
- street address of the store or company
- city, state, and ZIP Code of the store or company

Salutation
- use "Dear . . ." at the left margin
- a colon follows the salutation

Body
- explain your complaint or message
- double space between paragraphs

Closing and Signature
- line up the closing under the heading
- a comma follows the closing
- only the first word is capitalized (Yours truly, Sincerely, Sincerely yours)
- sign your name in the space just below your closing

* Full block form is the most formal style. All elements are flush left. This is the preferred style for use on letterhead stationery which gives the return address of the writer or of the writer's company.

BUSINESS LETTER
LETTER OF APPLICATION IN BLOCK FORM

1234 East 10th Street
Long Beach, CA 90811
January 1, 2000

Mr. Robert Roberts
Roberts, Inc.
8888 Pacific Coast Highway
Long Beach, CA 90813

Dear Mr. Roberts:

I am responding to your ad in the *Long Beach Press Telegram* for a part-time assistant clerk in your main office. As you will see on my attached resume, I have completed two courses in keyboarding and word processing in high school, and can type 50 words per minute while transcribing from recordings. I received a Medal of Merit award as a sophomore in the Business Department. I have also been a student aid for two semesters in the Counseling Office.

Please note that I will be graduating in June and will then be available to increase my hours.

I am available for an interview anytime after school and may be reached at (562) 555-4321. I look forward to hearing from you.

Sincerely,

Jessica Richards

Jessica Richards

Enclosure

* In block form the return address, closing, and signature are lined up just to the center of the width of the page, while the other letter parts are flush left (against the margin).

RÉSUMÉ FOR A JOB

- **A résumé gives an employer a picture of you.**
- **Résumés should be one page long if possible.**
- **Résumés are always typed.**
- **It is helpful to submit a résumé with an application even if is is not required.**
- **See the sample below for one way to set up a résumé.**

JESSICA RICHARDS
200 Movie Avenue
Long Beach, CA 90815
(562) 555-4321

OBJECTIVE
- An entry-level part-time office position, with opportunities for training and advancement

EDUCATION
- High School Diploma after June, 2000. Current grade point average: 3.0

WORK EXPERIENCE
- Baby-sitting in various homes for neighbors' children for four years
- Watering lawns and gardens for neighbors
- Volunteer camp counselor for Long Beach Council Campfire for two summers

EXTRACURRICULAR ACTIVITIES
- Girls' Cross Country and Track teams, three years
- School Newspaper Assistant Editor, one year
- Dance Club, four years
- Long Beach Council Campfire, eight years
- AYSO Soccer, five years

COMPUTER SKILLS
- Microsoft Word and Excel, Clarisworks, experienced user of the Internet
- Type 50 words per minute when transcribing from recordings

References available on request.

PERSONAL RÉSUMÉ FOR COLLEGE AND SCHOLARSHIP RECOMMENDATIONS

Use the sample below to create a personal résumé for college and scholarship recommendations early in the fall of your twelfth grade year. The résumé should be a chronological summation of your academic background, your curricular and extracurricular activities, and your personal accomplishments. These can be arranged to emphasize what you want the reader to see first. In fact, you could have different résumés for different purposes—the résumé you use for a college application recommendation might look different than the résumé you use for a music scholarship recommendation where you need to highlight your musical activities. Your résumé will help the teachers and/or the community members you ask for letters of recommendation to give a more well-rounded view of you.

Give your résumé; any information about requirements for the recommendation; any forms you need to have filled out; and pre-addressed, stamped envelopes to the people who are writing the recommendations for you. When your recommendations are completed, write thank you notes to the people who have made these efforts for you.

Tara Jenkins
1234 Orange Ave
Long Beach, CA 90000

Educational Achievements *Include your grade point average (unweighted), and relevant test scores with the dates you took them including: SAT, SAT II, A.P. , Golden State*	Grade Point Average: 3.0 Test Scores: SAT Verbal 470, Math 580. November, 2000 Golden State Geometry, Score of 4, 1998 Golden State Algebra I, Score of 4, 1997
Participation in Educational Activities *Show your participation in activities: student government, youth organizations, arts, music, sports, clubs (include offices held)*	Student Council Representative, Fall 2000 Member of the California Scholarship Federation, three semesters Math Club—four years Junior Varsity Golf Team—two years
Participation in Community Organizations *Show your participation in and length of involvement in activities outside of school: religious activities, volunteer work, part-time jobs, summer programs/projects, hobbies, etc. (including level of involvement and responsibilities)*	Volunteered three hours a week at Golden Bridges Convalescent Home, two years Church Choir, six years Parks and Recreation Leader for twenty middle school students, part-time job, Summer, 1999 Church Youth Conference Delegate, Summer, 1998 Ballet, eight years
Honors and Awards *List those that are most relevant and important.*	Math Competition Award, 1999 Received Volunteer of the Year Award at Golden Bridges Convalescent Home, 1999

APPLYING FOR A JOB

- Consider your values, talents, skills, interests, background, and education.
- List ALL experience, including any in your neighborhood.
- Know something about the job and the company before applying.
- Apply for a work permit if you are under age.
- Apply for a Social Security Card.

COMPLETING A JOB APPLICATION

- Know all important names and addresses and how to spell them correctly.
- Have all important phone numbers handy.
- Know an appropriate starting pay to request.
- Have a picture ID and your Social Security Card with you.
- Have a dark blue or black ink pen with you.
- Know at least two references who have given you permission to use their names.
- Complete application neatly, completely, correctly.
- Read all instructions carefully.
- PRINT unless told otherwise.
- Answer truthfully.
- Read over the form before signing and giving it to the appropriate person.

SAMPLE JOB APPLICATION FORM

APPLICATION FOR EMPLOYMENT

NAME (LAST) (FIRST) (MIDDLE) SOCIAL SECURITY NO.

PRESENT ADDRESS CITY STATE ZIP AREA CODE TELEPHONE NO.

PERMANENT ADDRESS (IF DIFFERENT FROM ABOVE) AREA CODE TELEPHONE NO.

POSITION APPLIED FOR DATE AVAILABLE SALARY OR WAGE DESIRED $

IS RELOCATION NECESSARY? Y N REFERRED BY

U.S. CITIZEN? Y N IF NOT A U.S. CITIZEN, LIST VISA NUMBER AND EXPIRIATION DATE NUMBER DATE

WITHIN THE LAST 5 YEARS HAVE YOU BEEN CONVICTED OF A FELONY? Y N
IF YES, GIVE DETAILS ON BACK PAGE

PREVIOUSLY BEEN EMPLOYED HERE? Y N
IF YES, GIVE DETAILS ON BACK PAGE

EDUCATION	INSTITUTION NAME AND ADDRESS	DID YOU GRADUATE?	MAJOR FIELD OF STUDY	CLASS STANDING
HIGH SCHOOL				
COLLEGE OR UNIVERSITY				
GRADUATE STUDY				
OTHER				

EMPLOYMENT RECORD: PLEASE LIST ALL EMPLOYMENT STARTING WITH MOST RECENT, ACCOUNT FOR ALL PERIODS (INCL. U.S. ARMED FORCES, PERIODS OF UNEMPLOYMENT, ETC.)

LIST YOUR MOST RECENT POSITION HELD

MAY WE CONTACT YOUR PRESENT OR MOST RECENT EMPLOYER? Y N

EMPLOYER'S NAME AND COMPLETE ADDRESS/PHONE

DATES EMPLOYED FROM TO

POSITION TITLE

NAME & TITLE OF SUPERVISOR

SALARY START $ FINAL $

REASON FOR LEAVING

EMPLOYER'S NAME AND COMPLETE ADDRESS/PHONE

DATES EMPLOYED FROM TO

POSITION TITLE

NAME & TITLE OF SUPERVISOR

SALARY START $ FINAL $

REASON FOR LEAVING

EMPLOYER'S NAME AND COMPLETE ADDRESS/PHONE

DATES EMPLOYED FROM TO

POSITION TITLE

NAME & TITLE OF SUPERVISOR

SALARY START $ FINAL $

REASON FOR LEAVING

Writing a Research Paper

Throughout high school you will be asked to write research papers. A research paper is actually an extended essay that presents your research findings to an audience. Unlike reports of information that you may have done previously in school, a research paper usually takes a position on the subject you have researched and argues for a particular view or interpretation.

As with the writing process, the research process has general stages that may or may not occur in a set sequence. Sometimes more than one stage may be happening simultaneously, or you may have to go back to an earlier stage to change your focus or gather more information. Research papers take many days to complete, so allow ample time for all of the steps.

Note: Word processors and online material have changed the ways that people do research. Consequently, the traditional system of using 3 x 5 or 4 x 6 note cards is presented here along with some computer management suggestions. In addition, the format given here is the one prescribed in *The MLA Handbook for Writers of Research Papers*,* which is followed by a majority of university publishers and scholarly journals. Teachers in subject areas other than English may give you different formats or directions for presenting your research or for documenting, or giving credit to, your sources. Be sure to listen to your teacher's directions, ask appropriate questions, and do whatever your teacher tells you to do.

GENERAL STEPS IN WRITING A RESEARCH PAPER

1. **Choose a subject that meets the requirements of the class and that interests you.**
2. **Make your subject into a question that is worth researching.** Although you might start with a general subject like "Who was Rosa Parks?," by the end of your research, you want to have a more probing question. This probing question may emerge as you gather your research and actually start to write. In the student model at the end of this section, rather than merely listing the events in Rosa Parks' life, the student poses the question, "Does Rosa Parks meet the criteria for a hero?" This question gives the student an interesting way to look at Rosa Parks' life and a purpose for doing the research.
3. **Do some preliminary general background research to see what is available on your subject.** Read through a general reference work like a general encyclopedia. Locate specific reference sources such as subject encyclopedias, bibliographic dictionaries, handbooks, almanacs or non-print resources such as pamphlets and photographs. Use the e-card catalog to find related subject headings, books and other materials. Check the indexes and tables of contents in general books about the topic. Use directories such as *lii.org*, or *yahoo.com* to help you define your research. Use an online magazine index to locate full-text articles about the topic. Ask you librarian for assistance.
4. **Make sure your question is not too broad or too narrow.** Think about how long the paper is supposed to be. If you have already located many sources in your preliminary research, refocus your question on one manageable part of the subject. If you do not find enough materials on your subject, change your focus or change topics before you go any further.
5. **Make a "working bibliography" of sources available on your topic.** You may make bibliography cards or keep this information in another way. See **Preparing a Working Bibliography.**

*For a more detailed discussion of any part of the format discussed in this section refer to:
Gibaldi, Joseph, ed. MLA Handbook for Writers of Research Papers. 4th ed. New York: The Modern Language Association of America, 1995.

6. **Read about and take notes on your subject.** You may use note cards or a another system. Document your sources on your notes as you go. See **Preparing Notes.**

7. **Sort your notes.**
   - Group the notes into subtopics or categories of information that go together. Look for gaps in information; do further research if it is needed.
   - Find relationships among the topics and arrange them in a sequence that answers your question and develops your main idea.
   - Next, sort your notes within each category so that they are in a meaningful sequence.

8. **Make a "working outline."** This step may actually be repeated several times with your research question or your outline being revised as you accumulate your research. You may have a sense of what you will cover and the divisions of your paper from your first preview of the materials available, or this stage may occur simultaneously with your note-taking and sorting. Since the outline and your thesis statement will continue to evolve as you gather and sort information, they are referred to as "working" guides. See **Outlining.**

9. **Formulate a "working thesis" statement.** Your thesis should be a single sentence that states the subject and gives the answer to the question you have posed throughout your research. Think about the purpose of your paper—to convince, to explain, to present a particular argument? Also consider the attitudes and the needs of the audience for your paper—are they experts? Do they oppose your view? What will they need to stimulate their interest or to understand you? These considerations will help you frame a clear and concise thesis statement to start your rough draft.

10. **Write your first draft**, including your thesis statement at the end of your introduction and incorporating and "documenting," or giving appropriate credit to your sources as you go. See **Documenting Sources** and **Quotations** for how to incorporate your sources and your quotes into your paper.

11. **Revise your first draft.** First, look back at your working outline to check your organization. Then check your thesis statement by asking yourself, "Have I fully supported my thesis?" The outline or the thesis may have to be rewritten in light of what you have actually discovered while writing the draft. Perhaps you need to cut a section, or you may need to look back at your notes to add information. Finally, check for the overall effectiveness of the paper and revise the elements of the paper just as you would for any essay. See **Revision Check List**.

12. **Edit your draft** for spelling, usage, and mechanics. Use this handbook!

13. **Type your final draft using the format given at the end of this section.** See **Format for the Parts of a Research Paper.**

14. **Check your final documentation.** Have you made in-text citations for all the sources you actually used? Are these properly placed next to the ideas or quotations, etc.?

15. **Prepare your bibliography—your list of works cited.** See **Preparing a List of Works Cited.**

16. **Type a title page. Also type the final outline if required.** See **Format for the Parts of a Research Paper.**

17. **Proofread your paper one last time for accuracy.** Catch errors your spell check and grammar check programs may not recognize. Double check to see that you have used the proper formats for your parenthetical notes and for your list of works cited.

PREPARING A WORKING BIBLIOGRAPHY

As you gather your sources, you need to keep an accurate list of books, articles, and other materials that you may use in your paper, including the bibliographic information for each source. You will need this information for your list of works cited.

One way to keep this information is to create 3 x 5 or 4 x 6 bibliography cards. Cards have three advantages:

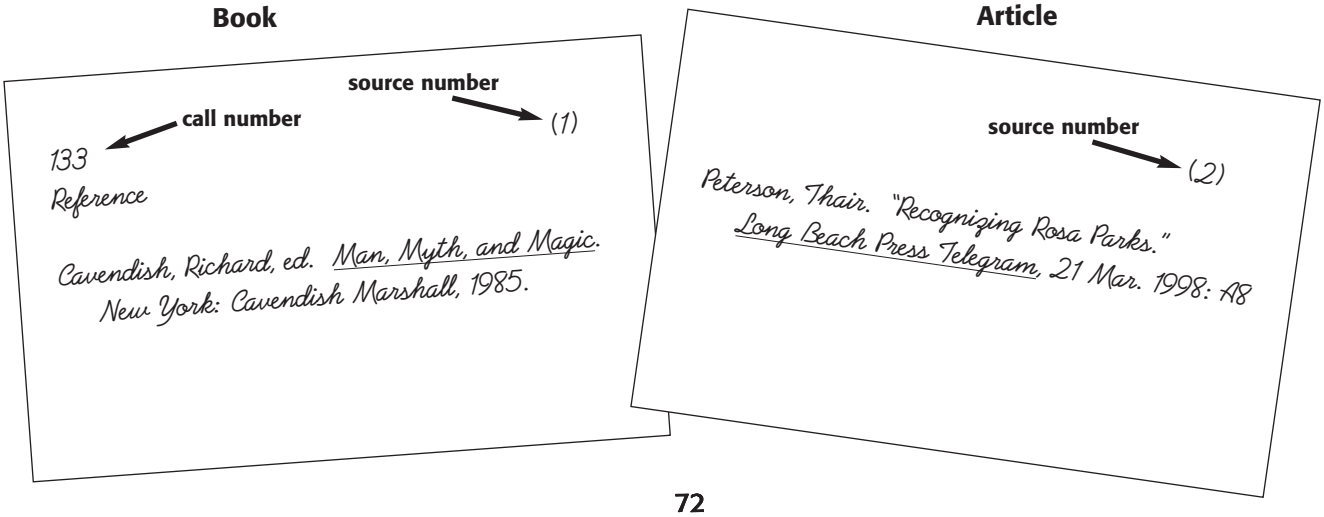
1. They can be easily carried with you as you do your research.
2. They can help you create your works-cited page as you go. If you take care to copy your bibliographic information onto the cards in the proper MLA form, you will have less to do at the last minute when you prepare your list of works cited.
3. They can easily be alphabetized or discarded as you find additional sources or finalize the list of sources you actually used for your works-cited list.

Today some researchers save time by printing bibliographic information directly from computer catalogs and indexes. Although most of the important material can be recorded this way, one disadvantage is the pressure of converting the information to the MLA format at the last stage of the process. Likewise, you may not get all the correct information from a the library's computer catalog and may still need to look at the actual source. However, instead of using cards, you may create your own bibliography files or use specific software programs to keep your bibliographic material on disk. Always remember to keep hardcopies and backup disks if you use computer filing systems.

Use the following instructions to prepare bibliography cards.

- Record only one source on each card.
- Record all other bibliographic material. See **Documenting Bibliographic Entries** for the precise MLA format to use for each kind of source.
- In the upper left-hand corner, record the call number for all sources obtained from a library.
- Assign each source a number. Write this source number in the upper right-hand corner of your bibliography cards.
- When you are taking notes, write the source numbers from your bibliography cards in the upper right-hand corner of your note cards to avoid the necessity of copying complete publication information each time you refer to a particular source. See **Sample Note Cards.**

SAMPLE BIBLIOGRAPHY CARDS



DOCUMENTING BIBLIOGRAPHIC ENTRIES

The MOST COMMON TYPES OF SOURCES are listed below with both a description of the information needed and an example. See the *Useful Abbreviations* section that follows to interpret abbreviations that are new to you. Notice that only the first line of a bibliographic entry begins at the left margin; any following lines are indented.

Book

Last Name of Author(s), First. Title of Book. Place of Publication: Publisher, Year of Publication.

Gunther, John. Death Be Not Proud. New York: Harper Collins, 1949.

Magazine Article

Last Name of Author, First. "Title of Article." Title of Magazine (Day) Month Year: Page Number(s).

Chang, Yahlin. "Bloom the Bardolator." Newsweek 15 February 1999: 64.

Newspaper Article

Last Name of Author, First. "Title of Article." Title of Newspaper Day Month Year: Section Page Number.

Laso, Maria D. "Bard Yard: Translating the Flowery Language of Shakespeare's Work Is Like Plucking Bouquets of Poetry." Los Angeles Times 23 August 1997: N1.

Encyclopedia or Dictionary

"Title of Article." Title of Encyclopedia. Number of Edition. Year of Publication.

"Croatia." The New Encyclopedia Britannica. 15th ed. 1992.

NOTE: Volume and page numbers are not necessary because the entries are arranged alphabetically and therefore are easy to find. If a reference work is not well known, provide full publishing information also.

CD-ROM Database

For CD-ROM databases, begin the bibliographic entry according to a magazine or newspaper citation (see above). Complete the entry with the name of the database source, the date of access, and the electronic address (URL) of the source in angle brackets:

Laso, Maria D. "Bard Yard: Translating the Flowery Language of Shakespeare's Work Is Like Plucking Bouquets of Poetry." Los Angeles Times 23 August 1997: N1. Infotrack: National Newspaper Index. CD-ROM. Information Access. 14 Oct. 1997.

For a CD-ROM issued in a single edition, the following format is used:

"Title of Subject." Title of CD-ROM. Place of Publication: Publisher, Year.

"Shakespeare, William." The 1995 Grolier Multimedia Encyclopedia. CD-ROM. Danbury: Grolier, 1995.

Sources from the World Wide Web

Sources on the World Wide Web that students and scholars use in their research include scholarly projects, reference databases, the texts of books, articles in periodicals, and professional and personal sites. Entries in a works-cited list for such sources contain as many items from the list below as are relevant and available. Following this list are sample entries for some common kinds of Web sources.

1. Name of the author, editor, compiler, or translator of the source (if available and relevant), reversed for alphabetizing and followed by an abbreviation, such as ed., if appropriate.
2. Title of a poem, short story, article, or similar short work within a scholarly project, database, or periodical (in quotation marks); or title of a posting to a discussion list or forum (taken from the subject line and put in quotation marks), followed by the description Online posting.
3. Title of a book (underlined).
4. Name of the editor, compiler, or translator of the text (if relevant and if not cited earlier), preceded by the appropriate abbreviation, such as "ed."
5. Publication information for any print version of the source.
6. Title of the scholarly project, database, periodical, or professional or personal site (underlined); or, for a professional or personal site with no title, a description such as Home Page.
7. Name of the editor of the scholarly project or database (if available.
8. Version number of the source (if not part of the title) or, for a journal, the volume number, issue number, or other identifying number.
9. Date of electronic publication, of the latest update, or of posting.
10. For a work from a subscription service, the name of the service and--if a library is the subscriber--the name and city (and state abbreviation, if necessary) of the library.
11. For a posting to a discussion list or forum, the name of the list or forum.
12. The number range or total number of pages, paragraphs, or other sections, if they are numbered.
13. Name of any institution or organization sponsoring or associated with the Web site.
14. Date when the researcher accessed the source.
15. Electronic address, or URL, of the source <in angle brackets>; or, for a subscription service, the URL of the service's main page (if known) or the keyword assigned by the service.

For more information about MLA documentation for electronic sources: <http:www.mla.org>

Scholarly Project

Victorian Women Writers Project. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997 <http://www.indiana.edu/~letrs/vwwp/>.

Professional Site

Portuguese Language Page. U of Chicago. 1 May 1999 <http://humanities.uchicago.edu/romance/port/>.

Personal Site

Lancashire, Ian. Home page. 1 May 1997 <http:// www.chass.utoronto.ca:8080/~ian/index.html>.

Book

Nesbit, Edith. Ballads and Lyrics of Socialism. London, 1908. Victorian Women Writers Project. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997 <http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html>.

Poem

Nesbit, Edith. "Marching Song." Ballads and Lyrics of Socialism. London, 1908. Victorian Women Writers Project. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997 <http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html#p9>.

Article in a Reference Database

"Fresco." Britannica Online. Vers. 97.1.1. Mar. 1997. Encyclopaedia Britannica. 29 Mar. 1997 <http://www.eb.com:180>.

Article in a Journal

Flannagan, Roy. "Reflections on Milton and Ariosto." Early Modern Literary Studies 2.3 (1996): 16 pars. 22 Feb. 1997 <http://unixg.ubc.ca:7001/0/e-sources/emls/02-3/flanmilt.html>.

Article in a Magazine

Landsburg, Steven E. "Who Shall Inherit the Earth?" Slate 1 May 1997. 2 May 1997 <http://www.slate.com/Economics/97-05-01/Economics.asp>.

Work from a Subscription Service

Koretz, Gene. "Economic Trends: Uh-Oh, Warm Water." Business Week 21 July 1997: 22. Electric Lib. Sam Barlow High School Lib., Gresham, OR. 17 Oct. 1997 <http://www.elibrary.com/>.

"Table Tennis." Compton's Encyclopedia Online. Vers. 2.0. 1997. America Online. 4 July 1998. Keyword: Compton's.

Posting to a Discussion List

Merrian, Joanne. "Spinoff: Monsterpiece Theatre." Online posting. 30 Apr. 1994. Shaksper: The Global Electronic Shakespeare Conference. 27 Aug. 1997 <http://www.arts.ubc.ca/english/iemls/shak/MONSTERP_SPINOFF.txt>.

LESS COMMON TYPES OF SOURCES are listed below by example only.

Book by Two or Three Authors

Rico, Barbara, and Sandra Mano. American Mosaic: Multicultural Readings in Context. Boston: Houghton, 1991.

Book by Four or More Authors

Medhurst, Martin J., et al. Cold War Rhetoric: Strategy,Metaphor, and Ideology. New York: Greenwood, 1990.

• *"et al." is Latin for "and others"*

Author with an Editor

Franklin, Benjamin. The Autobiography and Other Writings. Ed. Kenneth Silverman. New York: Penguin, 1986.

Book with Editors
Anaya, Rodolfo, and Francisco Lomeli, eds. Aztla'n: Essays on the Chicano Homeland. Albuquerque: Academia - El Norte, 1989.

Translated Book
Eco, Umberto. Foucault's Pendulum. Trans. William Weaver. San Diego: Harcourt, 1989.

Corporate Author
Fidelity Investments. Mutual Brokerage Services Handbook. Boston: Fidelity Investments,1993.

Unknown Author
The Times Atlas of the World. 9th ed. New York: Times, 1992.

Two or More Books by the Same Author
Gordan, Mary. Good Boys and Dead Girls and Other Essays. New York Viking, 1991.
- - - . The Other Side. New York: Viking, 1989.

Work in an Anthology
Synge, J. M. "On an Anniversary." The New Oxford Book of Irish Verse. Ed. Thomas Kinsella. Oxford: Oxford UP, 1986. 318.

Two or More Works from the Same Anthology
Kinsella, Thomas, ed. The New Oxford Book of Irish Verse. Oxford: Oxford UP, 1986.

Colum, Padraic. "An Old Woman of the Roads." Kinsella 321-22.

Synge, J.M. "On an Anniversary." Kinsella 318.

Forward, Introduction, Preface, or Afterward
Murray, Charles. Forward. Unfinished Business: A Civil Rights Strategy for Americas Third Century. By Clint Bolick. San Francisco: Pacific Research Inst. for Public Policy, 1990. ix - xiii.

Book with a Title in Its Title
Abbott, Keith. Downstream from Trout Fishing in America: A Memoir of Richard Brautigan. Santa Barbara: Capra, 1989.

• *Trout Fishing in America is the title of the book by Richard Brautigan.*

Faulkner, Dewey R. Twentieth Century Interpretations of "The Pardoner's Tale." Englewood Cliffs: Spectrum-Prentice, 1973.

Book in a Series
Laughlin, Robert M. Of Cabbages and Kings: Tales from Zinacantan. Smithsonian Contributions to Anthropology 23. Washington: Smithsonian, 1977.

Article in a Monthly Magazine
Lukacs, John. "The End of the Twentieth Century." Harper's Jan. 1993: 39-58.

Article in a Journal Paginated by Volume
Segal, Gabriel. "Seeing What is Not There." Philosophical Review 98 (1989): 189-214.

Article in a Journal Paginated by Issue
Johnson, G. J. "A Distinctiveness Model of Serial Learning." Psychological Review 98.2 (1991): 204-17.

Unsigned Article in a Newspaper or Magazine
"Radiation in Russia." U.S. News and World Report 9 Aug. 1993: 40-42.

Editorial in a Newspaper
"Women and the Military." Editorial. Boston Globe 13 July 1993: 14.

Letter to the Editor
Benston, Graham. Letter. Opera Now. May 1993: 12.

Book or Film Review
Kermode, Frank. "Criticism without Machinery." Rev. of Literary Reflections by R. W. B. Lewis. New York Times Book Review 11 July 1993: 16.

Holden, Stephen. "A Union of Convenience across a Cultural Divide," Rev. of The Wedding Banquet. dir. Ang Lee. With Winston Chao, May Chin, and Mitchell Litchtenstein. Goldwyn, 1993. New York Times 4 Aug. 1993: C18.

Government Publication
United States. Nat'l. Endowment for the Humanities. Study Grants for College and University Teachers. Washington: GPO, 1993.

Pamphlet (Cite a pamphlet as you would a book.)
United States. Dept. of the Interior. Nat'I. Park Service. Ford's Theatre and the House Where Lincoln Died. Washington: GPO, 1998.

Work of Art (Cite the artist's name, followed by the title of the art work, usually underlined, and the institution and city in which the art work can be found.)

Cassatt, Mary. At the Opera. Museum of Fine Arts, Boston.

Musical Composition
Copland, Aaron. Appalachian Spring. Shostakovich, Dmitri. Quartet no. 1 in C, opus 49.

Personal Letter
Cipriani, Karen. Letter to the author. 25 Apr. 1993

Gray, William A. E-mail to the author. 26 Jan. 1995.

Lecture or Public Address
Quinn, Karen. "John Singleton Copley's Watson and the Shark." Museum of Fine Arts. Boston, 1 July 1993.

Personal Interview
Harrison, Patricia. Personal interview. 19 Feb. 1993.

Published Interview
Quindlen, Anna. Interview. Commonweal 14 Feb. 1992: 9-13.

Radio or Television Interview
HoIm, Celeste. Interview. Fresh Air. Nat'l Public Radio. WBUR, Boston. 28 June 1996.

Film or Videotape

Much Ado about Nothing. Dir. Kenneth Branagh. With Emma Thompson, Kenneth Branagh, Denzel Washington, Michael Keaton, and Keanu Reeves. Goldwyn, 1993.

Through the Wire. Videotape. Dir. Nina Rosenblum. Narr. Susan Sarandon. Fox/Lorber Home Video, 1990.

Radio or Television Program

Coracao Brasileiro. WMBR, Boston. 1 Aug. 1993.

"This Old Pyramid." With Mark Lehner and Roger Hopkins. Nova. PBS. WGBH, Boston. 4 Aug. 1993.

Live Performance of a Play

The Sisters Rosenweig. By Wendy Wasserstein. Dir. Daniel Sullivan. With Jane Alexander, Christine Estabrook, and Madeline Kahn. Barrymore, New York. 11 July 1993.

Compact Disk, Audiocassette, or Record

Verdi, Giuseppe. Falstaff. With Tito Gobbi, Elisabeth Scharzkopf, Nan Merriman, and Fedora Barbieri. Cond. Herbert von Karajan. Philharmonic Orch. and Chorus. Warner, 1998.

- *If the recording is not a CD, indicate either "Audiocassette" or "Record" before the manufacturer's name.*

Cartoon

Chast, Roz. "Are You All Right?" Cartoon. New Yorker 5 July 1993: 65.

Map or Chart

Spain/Portugal. Map. Paris: Michelin, 1992.

Permission granted to use MLA style and to print section on citing electronic sources by MLA, October 19, 1999.

USEFUL ABBREVIATIONS

The following is a key to some of the most common abbreviations you will encounter and possibly use in preparing your research paper:

dir.	"director," used to identify the director of a film or play.
ed., eds.	"editor(s)" or "edition," used in the first sense to identify the compiler or compilers who also added notes, introductory statements, and the like.
e.g.	exempli gratia (Latin) "for example," always preceded and followed by commas.
et al.	et alii (Latin) "and others," used to refer to others involved in the writing of a source without naming them.
i.e.	id est (Latin) "that is," "in other words," preceded and followed by commas.
narr.	"narrator," used to identify the narrator of a film or sound recording.
p., pp.	"page(s)" used before the number, means on page(s); used after the number, means merely "number of pages."
rev.	"review," used to indicate the item reviewed in a book or film review.

PREPARING NOTES

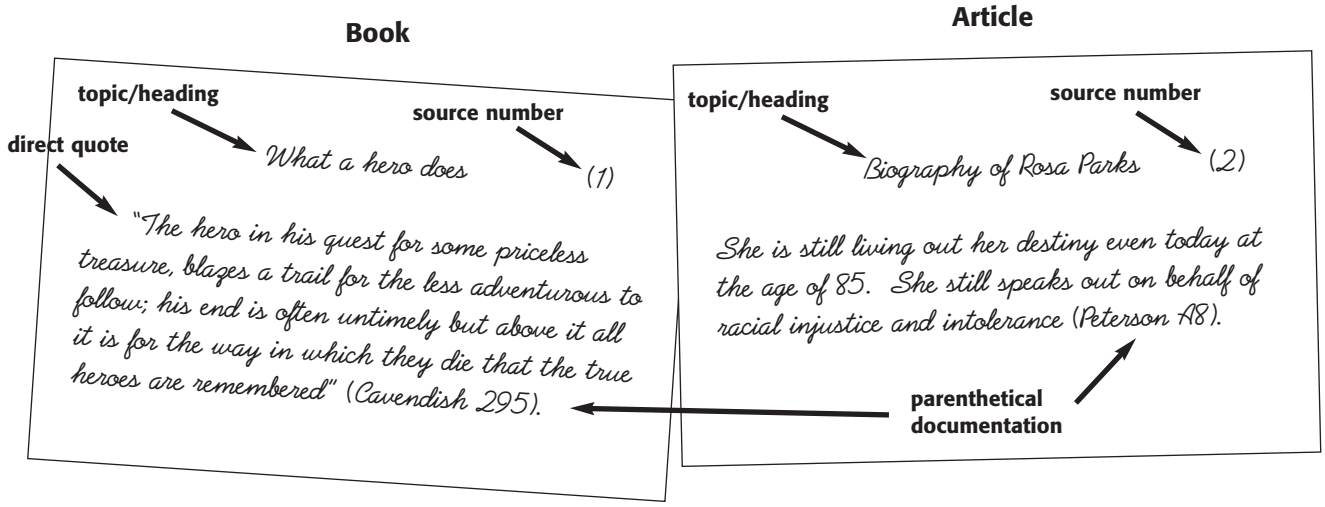
Taking notes is an important part of gathering information for the research paper. Since the entire contents of a book or an article will not be useful for you paper, you must select and record only pertinent information.

One way to take notes is to use 3 x 5 or 4 x 6 cards. Like bibliography cards, note cards are easy to carry and to arrange. In addition, they help you to keep your notes brief and to the point.

- Include only one topic on a card.
- Give each card a heading/topic that refers to a category of information. Center this heading/topic at the top of the note card.
- In most cases, summarize or paraphrase; that is, put in your own words what you have read. Occasionally, you may consider it important to quote the author. When you do quote, be sure you quote exactly.
- Enclose in quotation marks all statements which are in the author's words. If you omit words from the quotation, indicate that you have done so by inserting an ellipsis (three spaced periods) in their place. See **The Ellipsis Mark**.
- Use parenthetical documentation to cite your source after you have quoted or paraphrased from it.
- Try to show in your notes when the author is stating facts and when he is stating opinion.
- Record the source number in the upper right-hand corner of each card, since the source must later be documented in your paper. Use the numbering system described above in **Preparing a Working Bibliography.**

Other ways of note-taking exist. You may create a note-taking system directly on photocopies and hard copies from computerized resources where downloading of material is permitted. You can also create your own computer files for your information. The important thing is to be sure you work systematically and that you identify all the pertinent information–author, title, and page numbers–just as you would on note cards. Furthermore, you must still organize and then transform the material into your own words when you write your draft.

SAMPLE NOTE CARDS



OUTLINING

Outlining is a useful tool for helping you organize the content of your research paper.

Develop a working outline based on how you have organized your note cards.

After you have completed a draft of your paper, make another more formal and detailed outline of your paper as a means of checking its organization. See the outline with the **Sample Research Paper** for an example.

- Making this second outline can indicate a need for more supporting detail and can expose details that should be omitted because they are not related to the subject.
- Adjust the content of your outline and your paper if necessary.

Rules for outlining:
- Center the title above the outline; the title is not one of the lettered or numbered topics.
- Do not include terms of organization, such as "introduction," "body," and "conclusion" in your outline. Keep the terms in mind as you write, however, so that the outline shows these elements, even though they are not labeled.
- Write a thesis sentence just below the title. This sentence states the main idea which is to be developed in your outline.
- Develop a three-level outline; that is, use Roman numerals, capital letters, and Arabic numerals in that order. A three-level outline is adequate for most purposes, but here is a six-level example:

Project Title
thesis sentence/statement

I. ---------- first major heading/topic
  A. ---------- first subtopic of "I"
    1. ---------- subtopics of "A"
    2.
      a. ---------- subtopics of "2"
      b.
        (1) ---------- subtopics of "b"
        (2)
          (a) ---------- subtopics of "(2)"
          (b)
  B. ---------- second subtopic of "I"
    1. ---------- subtopics of "B"
    2.
II. ---------- second major heading/topic

- Begin each topic or sentence with a capital letter.
- In a topic outline do not follow topics with a period, since the topics are not sentences.
- Never put a lone subtopic under any topic. No topic can logically be divided into fewer than two parts.
- Observe parallel structure. Although all items in an outline do not need to be parallel in structure, all items within a given group of topics or subtopics should be parallel.

DOCUMENTING SOURCES

Documenting sources is the practice of giving credit for all statements, ideas, and quotes that you take from others. In the MLA documentation style, citations are given in the text itself rather than as footnotes or endnotes. The sources of your material may be indicated in two ways. You can include the author's name in your text itself, followed by parentheses enclosing the page number where you found the material (24). Or, if the author is not credited by name in your text itself, include the author's last name along with the page number in parentheses (Johnson 247). The reader may then go to your list of works cited to get the full bibliography of the source you have credited. See the samples below and the **Sample Research Paper** for the correct ways to document your sources.

Documentation is at the heart of research. First of all, it provides a "trail" for another researcher to follow to verify your facts or to find additional material on something you have mentioned. But most of all it is an issue of intellectual honesty. You did not do the initial investigation that the authors you are using did; and, in a sense, the little-known facts and expert opinions of others are their property.

To "borrow" another person's words or ideas without acknowledgment is called plagiarism and is defined as using another person's words or ideas in your paper without properly documenting them. **The consequences of plagiarism are serious**: students may automatically fail the assignment or even the course; in some cases, students may be expelled from school.

WHAT TO DOCUMENT:

•Document all direct quotations. (See **Quotations**)
• Document ideas, facts, or opinions expressed in your own words if they come from sources you have consulted.
• This does not mean you must document every statement you make. Generally-known facts, not being the property of an individual, need not be credited.
• Little-known facts and statistics, statements which are open to question, judgments, and opinions are another matter. You should indicate their sources as a protection both to yourself and to the reader.

No documentation needed:
On October 12, 1492, Columbus first sighted land in the New World, a small island of the Bahamas which he named San Salvador.

- Since this is a generally accepted fact of history, you would not need to document it unless for a particular reason you had quoted the sentence word for word from an authority you had consulted.

Documentation needed:
On his fourth voyage, following a shipwreck which forced him to land on the Island of Jamaica, Columbus found the inhabitants hostile to his party. He knew from the Astronomic Calendar of Regiomontus that a total eclipse of the moon was soon to take place. He, therefore, warned the Indians that should their enmity continue, he would cause the moon to lose its light. When the eclipse took place, the terrified natives scurried to his campsite, offering friendship and supplies if he would give back to the moon the light he had snatched away.

- You would acknowledge the source of this fact with parenthetical documentation, since it is only through the research of a noted scholar that it became known.

Documentation needed:
Christopher Columbus, "Admiral of All the Ocean Seas," will stand for all time in the very front rank of navigators and truly great men of the sea.

- This is a judgment, and unless it is a judgment you yourself have made, it would be necessary for you to cite the source from which you drew it.

HOW TO DOCUMENT

Look at the following examples to determine how to document a particular source. Note that the in-text citation is always placed in parentheses at the end of the sentence after any necessary quotation marks and that it is followed by a period. Punctuation is not used between the author and the page number in parenthetical citations in most cases; notice the exceptions below.

Author/s Name/s Used Directly in Your Text
Ernest Sandeen believes that *The Scarlet Letter* should be viewed "as a tragedy of the grand passion rather than as a tale of sinful passion" (350).

Author/s Name/s Not Used Directly in Your Text
One view is that *The Scarlet Letter* is not about "sinful passion" but about "grand passion" (Sandeen 350).

Two or Three Authors: (Flores, Jordan, and Smith 178)

Four or More Authors: Use only the last name of the first author with "et al.," which is Latin for "and others." (Josephs et al. 24)

Unknown Author: Use a short form of the title in parentheses. ("Earth" 321)

Authors with the Same Last Name: Use the first initial or, if necessary because both authors have the same first initial, the full name of the author to distinguish between the two. (J. Angeles 241-44) or (Jamie Angeles 241-44)

More Than One Work By the Same Author: Use a short form of the title to show which book you are citing. (Dennis, War 421) or (Dennis, Victory 255)

Two or More Works Used at the Same Time: Use a colon to separate the two references. (Angeles 24; Sandeen 131)

An Electronic Source: Electronic sources may not have any page numbers. Use whatever divisions exist–paragraphs ("par.") or sections ("sec.") or the word "screen." (Daniels, sec. 5) Likewise, if there is no known author, use a short form of the title. ("Jazz" 47)

Citing Literary Sources

Novel (page; chapter)

On the opening page of Fitzgerald's *The Great Gatsby*, Nick, the narrator, says that he wants "no more riotous excursions with privileged glimpses into the human heart" (1; ch. 1).

Verse Play (act. scene. line numbers)

In the famous balcony scene, Juliet asks, "What's in a name?" (2. 2. 43-44).

Poem (line numbers)

"This is my letter to the World/That never wrote to Me–"proclaims Emily Dickinson in her poem which seems to sum up her sense of isolation (1-2).

QUOTATIONS

It is often useful or necessary to use the exact words of one of your sources to support your argument or to serve as an example. When you do quote, observe the following practices:

Quote exactly, using the wording, spelling, and punctuation of your source.
- If you leave out a portion of the original, use three . . . spaced periods in place of the portion, in addition to any punctuation that precedes or follows.
- If you insert a word, enclose it in [square brackets].

In quoting poetry, you may include two or three lines or less in the body of your paragraph in quotation marks, using a slash (/) to separate the lines; but if you quote three or more lines, you should separate them from your paragraph, introduce them with a colon, center them on the page from left to right, and single space them after double spacing from the colon. Do not use quotation marks in this type of "block" quotation.

EXAMPLE:

In "The Road Not Taken" Frost wrote not just of himself but all men and women in the lines:

> I shall be telling this with a sigh
> Somewhere ages and ages hence:
> Two roads diverged in a wood, and I —
> I took the one less travelled by,
> And that has made all the difference. (421)

In quoting prose, include quotations of up to four typed lines in your text, usually with a colon preceding the first quotation marks. Set up quotations of more than four lines in the same format as directly above. In a long, indented quotation, the period goes at the end of the sentence, before the parenthetical documentation.

PREPARING A LIST OF WORKS CITED

The list of works cited, formerly known as a bibliography, appears at the end of your paper. It is a list of all the sources you documented in your paper. To make your list of works cited, follow the instructions below and look at the model "Works Cited" page at the end of the **Sample Research Paper**.

- Begin the list on a new page at the end of your paper.
- Continue the numbering of pages as in the body of your research paper.
- Center the Works Cited title an inch from the top of the page.
- Double-space between the title and the first entry; continue to double-space both within and between entries.
- Alphabetize entries according to the last names of authors. If the author of an entry is unknown, begin with the title, alphabetizing the entry by the first word on the title other than *A, An,* or *The*.
- See **Documenting Bibliographic Entries** for the exact formats to use for each source you cite.
- Make the first word in each entry flush with the left-hand margin and indent all following lines.
- If the works-cited list contains more than one work by an author, substitute a long line for his name after the first time you cite him.

FORMAT FOR THE PARTS OF A RESEARCH PAPER

A major research paper includes materials arranged in the order shown below. Not every paper, of course, contains every item listed here. To visualize how the parts look, see the **Sample Research Paper** starting on the next page.

1. **Cover**
   - Submit your paper in a cover made of a durable material. Be sure the cover is neat and clean.
   - Put the title on the outside front cover.

2. **Title Page**
   - Center the title of the paper about one third down from the top of the page.
   - If the title is more than one line, double-space it.
   - Do not type your title in all capital letters.
   - Center your name near the middle of the page.
   - Center the name and period of the course, the name of the teacher, and the date two thirds down from the top of the page.

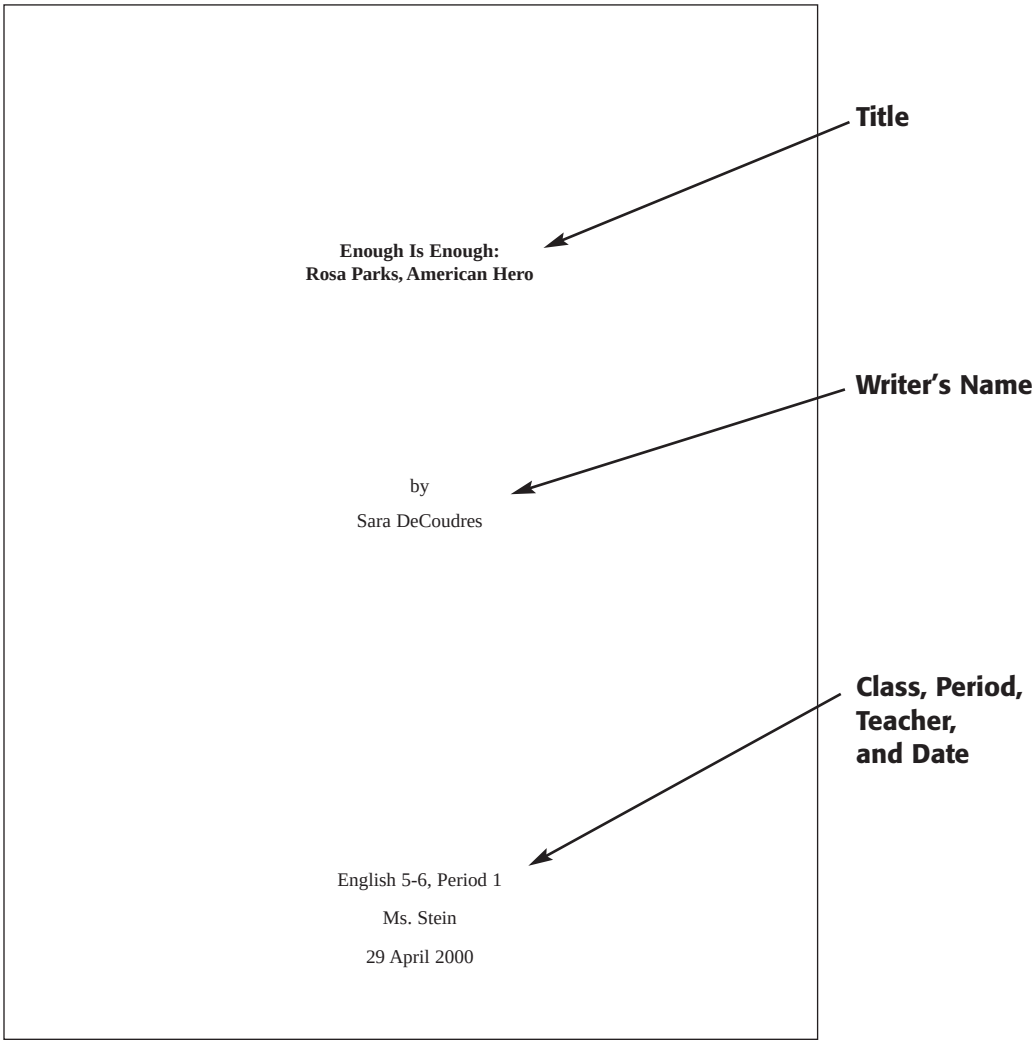
Outline (If you are asked to include this.)

4. **The Paper**
   - Type the paper using a clear academic font in a 10 or 12 point size as you would any other essay. Be sure to double-space and to use one inch margins all around. See **Assignment and Manuscript Form.**
   - Center the title again on the first page of the text.
   - Number the pages with your last name and number (DeCoudres 1) in the upper right hand corner, one-half inch from the top and flush with the right margin starting on the first page of the paper and continuing through to you list of works cited.

5. **Works Cited**

SAMPLE RESEARCH PAPER

TITLE PAGE



FORMAL TOPIC OUTLINE

Enough Is Enough:
Rosa Parks, American Hero

Thesis: A hero is someone who can do the unexpected, one who pushes beyond personal losses and fears to commit an heroic act that helps others. A hero is strong, stands up for his beliefs, and takes charge when others don't. Everyone can be heroic and do heroic things but not everyone can be a hero. Through overcoming obstacles, fighting against the evil of racism, and standing up for her beliefs, one small woman changed the course of American history. A study of the remarkable life of Rosa Parks reveals that she, a seemingly ordinary woman, has lived the life of a hero.

I. What Is A Hero... Past, Present 1
   A. Definitions
   B. My opinion, definition
II. Overcoming Obstacles 2
   A. Early life
      1. Childhood, school, home
      2. Parents separation
      3. Learning to do things on her own
   B. Husband and occupation
III. The Bus Incident 4
   A. What happened
      1. What was asked
      2. What she did/said
      3. How she and the others reacted
   B. The consequences
      1. Jail
      2. Civil rights rallies began
IV. Fighting Against Segregation 6
   A. Protests, public speaking
   B. Joining organizations
      1. NAACP
      2. WCP
      3. SCLC
      4. MIA
   C. Boycott of the buses
      1. How they did it
      2. The result of the boycott

FIRST PAGE OF PAPER

DeCoudres 1

Enough Is Enough:

Rosa Parks, American Hero

For centuries the figure of a hero has been portrayed in myths, music, stories, dramas, novels, movies, and legends. Although the types of heroes change as time passes, their essence remains the same. There are many different definitions of a hero, but they all are based around the same ideas: the hero is above average, brave, courageous and loyal. In Man, Myth and Magic, Richard Cavendish gives this description: "The hero, in his quest for some priceless treasure, blazes a trail for the less adventurous to follow; his end is often untimely but above all it is for the way in which they die that the great heroes of literature are remembered" (295). Roget's Thesaurus defines the hero as a person revered especially for noble courage (Soukhanov 409). All heroes have had to overcome some sort of hardship and push ahead of the rest. Robin Hood, a legendary folk hero, had no family and no home but gave all that he had to the poor; Odysseus, hero of Greek mythology, battled Cyclops, evil spirits and temptresses on his long path to heroism; even Superman lost his parents and devoted himself to saving the lives of others. Similar paths were followed by modern heroes such as Abraham Lincoln, Martin Luther King, Jr., Gandhi, and Anwar Sadat, all of whom support Cavendish's description of pioneers who die in their quests for "priceless treasures." The prime example of a hero would be Jesus Christ, one who had to overcome many obstacles and who was killed in the end for the trail he blazed. According to Sutcliff, a hero is no ordinary person, nor is it common for us to encounter heroes: "No country has many, for the hero is not a person one meets everyday (life would be extremely uncomfortable if one did!) nor even every century It is hard to know, still harder to tell, what makes the hero, though when you find him, you know him instantly and beyond doubt" (11). It is clear that the hero is a remarkable person, however one may argue that Cavendish's description of the hero's death severely limits the number of people who might be considered heroes. Not every hero has to die a "heroic" or tragic death.

Writer's last name and the page number.

Double-spacing

Parenthetical citation for a direct quotation when the author's name is cited in the text

SECOND PAGE

How, then, should this remarkable person be adequately described? By looking at what a hero is not, we may come closer to a true definition. A hero is not necessarily physically attractive in any way; in fact, quite the opposite may be true. A hero may not be physically strong either, nor must he be a mental giant. No "special powers" must be possessed by a hero and the hero does not need to be perfect or even especially good at any one thing. A hero is not universally loved nor are his or her beliefs always followed by the crowd at first. A hero is someone who can do the unexpected, one who pushes beyond personal losses and fears to commit a heroic act that helps others. A hero is strong, stands up for his beliefs, and takes charge when others don't. The consequences of the hero's actions must be far reaching and influence the world in a significantly positive way. At first look, a hero may appear to live and think and behave like the rest of humanity, however that first look will be deceptive. Everyone can be heroic and do heroic things, but not everyone can be a hero. Perhaps Joseph Campbell's definition of the hero is the clearest when he describes the hero as someone who has achieved something beyond the normal range of human expectations and who has given his life to something larger than himself. He may have chosen to be a hero, or destiny may have placed him where he needed to be so that he becomes the one to achieve something great by sacrificing a part of himself for a noble cause (51). Campbell also says of the modern hero that the hero's deed must be that of "questing to bring to light again the lost Atlantis of the . . . soul" (388). Through overcoming obstacles, fighting against the evil of racism and standing up for her beliefs, one small woman changed the course of American history. A study of the remarkable life of Rosa Parks will reveal that she, a seemingly ordinary woman, has truly lived the life of a hero.

From the beginning, the life of Rosa Parks was not an easy one. On February 4, 1913 in Tuskegee, Alabama, Rosa Louisa McCauley was welcomed into the world. Born the oldest of two, she had one younger brother, Sylvester. Her parents were both hard working, trying to make a living for their children. Rosa's mother, Leona McCauley, taught at a rural school and

Parenthetical citation for ideas that have been summarized or paraphrased when the author's name is cited in text.

Thesis

SEVENTH PAGE

sa Parks fit the definition of a hero? Is she someone who achieved something mal range of human expectations? For a woman in Rosa's circumstances, the f expectations most probably would have been to marry, get a job, go to work all laws, sit at the back of the bus, drink at separate drinking fountains, remain ep quiet, not rock the boat, and have children to be raised up in the same society. But Rosa did not follow that path and, as the literature tells us, she fulfilled her commitment to the cause of justice far above and beyond the call of the average person. Was Rosa's heroism a choice, or was she simply put into a set of circumstances which forced her to become a hero? It is true that Rosa Parks was put into many difficult situations and circumstances, but it was the choices she made in those circumstances that really made her a hero. Whatever obstacle got in her way, she overcame with flying colors. Her dad left the family, so she took on more responsibilities; her mother became ill, so Rosa took care of her; she was uneducated, so she paid her own way through school and learned as much as she could. Perhaps the greatest obstacles she faced were her cultural heritage and that she was black and a woman, but she overcame those, too. She stood up to the bus driver and now she can sit wherever she wants; she can even drive the bus if she wants. She spoke out for civil rights and now African Americans and all other Americans of color can vote, live, and eat wherever they want. These things are normal now, but they may have never happened without Rosa. She not only helped the black people, but every other minority which wasn't treated equally, and especially women! She also helped white Americans to realize how cruel they were being and brought them down off their pedestals. She knew she was equal to these white people and she showed the world how smart and worthy of respect the black and female communities could be. Most of all, she gave all oppressed people hope.

When people talk about a "good sport" or "the leader of the pack," Rosa Parks would definitely be included. But what really made her a hero was that she overcame her own personal problems to devote her life to this cause. Everything she did, she did with non violence

EIGHTH PAGE

and dignity. One of the things people can learn most from studying Rosa's life is her will to live. She valued not only her own life, but the lives of all people. We can learn to have integrity, strength, hope, faith and love. She forgave her oppressors and brought them over to her side. We can learn to not let what others think control our lives or rob us of our happiness. Rosa was also proud and she wasn't going to let anyone take that away from her. That's how we should all be.

Many heroes are simply in the right place at the right time and they make a good choice, but this was not the case with Rosa Parks. She and everybody else could have stood up to the white people any day they wanted to, but they were scared. Everybody was scared. A simple black woman followed her heart. Her whole life prepared her for the bus incident. Some might say she wasn't really a hero because all she did was do the right thing and everybody knew it. Why, then, did no one else stand up to the white people and do what Rosa did? Rosa fulfills Joseph Campbell's idea of the hero because he says destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (58). She had no way of knowing where her actions would take her, but she stepped out of what was normal, everyday behavior to do the thing that changed everyone's lives. She fulfilled her destiny. Other definitions of a true hero say that the hero must be brave, loyal, courageous, strong, make a path for others to follow and over come all the obstacles in their way. She certainly fits this description as well. One day Rosa Parks, American hero, decided she had had enough, and the rest is history.

Conclusion

LIST OF WORKS CITED

Center Works Cited

Double-space

Works Cited

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Renmert, Richard, ed. Profiles of Great Black Americans: Female Leaders. New York: Chelsea House Publishers, 1994.

Soukhanov, H. Anne, ed. Roget's II The New Thesaurus. Boston: Houghton Mifflin Company, 1988.

Sutcliff, Rosemary. Heroes and History. New York: G.P. Putnam's Sons, 1965.

Correctness

PUNCTUATION

THE PERIOD

- **Use a period at the end of every sentence that states an idea or command.**
  She is a sophomore.
  He asked why she left early.
  Open your books.

- **Use periods in abbreviations according to conventional rules. A period is conventionally used in abbreviations such as the following:**

Mr.	B.A.	B.C.	i.e.	A.M.
Mrs.	M.A.	B.C.E.	e.g.	(or a.m.)
Ms.	Ph.D.	A.D.	etc.	P.M.
Jr.	R.N.	C.E.	p.	(or p.m.)

- **If a sentence ends with a period marking an abbreviation, do not add a second period.**
  Anna often heard the king end his sentences with etc.

- **U.S. Postal Service abbreviations do not use periods.**
  MD, TX, WA, CA

- **Usually a period is not used in abbreviations of organization names.**
  NATO, NBA, USA, IBM

THE QUESTION MARK

- **Use a question mark at the end of a direct question.**
  Could anyone have done better?
  He asked, "Why did you do it?"
  Did you ask, "Why did you do it?"

- **Questions in a series may be followed by question marks even if they are not complete sentences.**
  We wondered where the escaped hamster had hidden this time. Behind the sofa? Under the stove? In the cupboard?

EXCLAMATION POINT

- **Use an exclamation point following an exclamation of exceptional feeling or for special emphasis.**
  How lovely!
  "What a competitor he is!" exclaimed the coach.

THE COMMA

The comma helps readers to clarify a sentence's meaning; the comma eliminates ambiguity for the reader.

- **Use a comma before a coordinating conjunction joining independent clauses (word groups that could stand alone as separate sentences).** The seven coordinating conjunctions are *for, and, nor, but, or, yet,* and *so*. If the two independent clauses are short and there is no danger of misreading, the comma may be omitted.

  There is considerable sentiment in favor of the project, and this sentiment is growing in strength.
  She doesn't want to see Bill, nor does she want Jane to see him.
  I went to the dance but Mary didn't. (no comma is necessary)

- **Use a comma following introductory words, phrases, or clauses.**

  Introductory Words

  Use a comma to set off *yes, no,* and such mild exclamations as *well, oh,* and *why*.

  Yes, I can go to the game tomorrow.
  My goodness, aren't you ready yet?

  Introductory Participial Phrases

  Use a comma to set off *-ing* and *-ed* phrases which come at the beginning of sentences and are not a necessary part of the sentences.

  Hearing a voice, he turned quickly. (participle phrase describing he)
  Hearing a voice in the forest was frightening. (subject)

  Introductory Prepositional Phrases

  Use a comma at the end of a succession of prepositional phrases. Usually a comma does not follow a single introductory prepositional phrase unless the phrase is parenthetical or unless there is confusion without a comma.

  Of all the members of the team, he is the most popular.
  On the other hand, I didn't wish to go. (parenthetical)

  Introductory Clauses

  Use a comma after a long dependent clause when it comes before an independent clause. If the dependent clause is short, you need not use a comma.

  When a child enters school at the age of five, his eyes are examined.
  If it rains we cannot go.

  Introductory Infinitive Phrases

  Use a comma to set off a long infinitive phrase not used as a subject of the sentence.

  To build his first home on the prairie, Jeremy cut blocks of sod.
  To build a sod house was hard work. (subject)

- **Use commas to separate all words, phrases, or clauses in a series of three or more items.**

  Algebra, chemistry, and English are academic subjects.
  He is an intelligent, articulate, conscientious student.

He came, he saw, he conquered. (These are independent clauses in a series; if there were only two, it would be necessary to separate them with a semicolon.)

- **Do not use commas if all items are joined by *and* or *or*.**
  We are serving soup *and* salad *and* cake.

- **Use a comma between two coordinate adjectives that precede a noun.** Adjectives are coordinate if they can be joined with *and* or if they can be scrambled without losing meaning in the sentence. Since they modify the noun separately, they can be used in any order.
  He is a *tall, handsome* boy. (coordinate)
  Gary is a *warm, gentle, affectionate* father. (coordinate)
  He is a *handsome* young man. (cumulative)
  We ate the *rich strawberry* pie with cold vanilla ice cream. (cumulative)

- **Use a comma to set off nonrestrictive clauses, phrases, and words.**

  Nonrestrictive elements are set off with commas; they are not essential to the sentence's meaning.

  Restrictive elements are essential to the sentence's meaning; they are not set off with commas.

  Nonrestrictive Clauses

  Use a comma or commas to set off phrases or clauses that are not strictly necessary and which may be omitted without changing the main thought of the sentence.

  Judy Brown, *a member of our class*, sells the tickets. (nonrestrictive)
  Do you swim in December, *when the water is cold*? (nonrestrictive)
  Don't go swimming *when there is a bad storm*. (restrictive)
  The man *who called* is selling concert tickets. (restrictive)

  Nonrestrictive Participial Phrases

  Use a comma or commas to set off *-ing* and *-ed* phrases that are not strictly necessary and that may be omitted without changing the main thought of the sentence.

  Jim Jones, *sitting behind you*, is the president of the club. (nonrestrictive)
  The boy *sitting behind you* is our class president. (restrictive)
  Look at little Joe, *sitting in that huge chair*. (nonrestrictive)
  Don't speak to the man *sitting under that tree*. (restrictive)

  Appositives

  Use commas to set off a word or phrase placed alongside another word or phrase to explain it. (This is a nonrestrictive appositive.)

  The Register, one of our papers, is distributed in the afternoon. (nonrestrictive)

  Do not use commas to set off an appositive that is used to tell exactly which person or what thing you are talking about. (This is restrictive; it is essential to the sentence's meaning.)

  The *dramatist* Shakespeare wrote *Julius Caesar*. (restrictive)

- **Use commas to set off nouns of direct address, the words *yes* and *no*, echo questions, and mild interjections.**

  Who is it, *John*, that you see?
  Yes, students, it is your duty to support the school, isn't it?
  Well, I am relieved that is finished.

- **Use commas before transitional and parenthetical words, phrases, and clauses.**

  Transitional Expressions

  — conjunctive adverbs such as *however, moreover,* and *therefore,*
  — transitional phrases such as *for example, as a matter of fact, in other words,* and *for instance*.

  When a transitional expression appears between independent clauses in a compound sentence, it is preceded by a semicolon and is usually followed by a comma.

  Our exchange student is unfamiliar with our customs; *moreover*, she does not speak English.
  David's skateboard is broken; *therefore*, he will need to buy a new one.

  Parenthetical Expressions

  — interrupt the flow of a sentence or appear as afterthoughts. Since they are supplemental comments or information, they should be set off with commas.

  Mathematics, *after all*, is nothing less than a science.
  He is a native, *I think*, of France.

- **Use a comma with expressions such as *he said, she said*, and *they said* to set off direct quotations.**

  He answered, "Don't speak to me like that."
  "That isn't what I mean," *said Jerry*.
  "At the last minute," *Jim said*, "we decided not to go ahead with the plan."

- **Use a question mark or exclamation point in place of a comma as appropriate.**

  "May I go?" John asked.

- **Use commas with dates, addresses, titles, and numbers.**

  I was born on January 12, 1958.
  Please send the package to Marilyn Smith at 2991 Spring Street,
  Long Beach, California 90810.
  Sally Barnes, M.D., performed the surgery.
  2,500 (or 2500; in numbers four digits long, a comma is optional)
  5,150,000

- **Use a comma to indicate the omission of a word or phrase to prevent confusion.**

  The chairman wanted discussion, not argument.
  Mrs. Smith raised a problem; Mr. Brown, a question.
  To err is human; to forgive, divine.

THE SEMICOLON

- **Use a semicolon between two independent clauses without a coordinating conjunction (without *for, and, nor, but, or, yet, so*).**
  Mary went to the library; her sister went shopping.

- **Use a semicolon between independent clauses joined by *and, but, or,* and *nor* when either clause contains other punctuation.**
  He is a reliable, intelligent, and honest worker; *but* he has an offensive manner.

- **Use a semicolon between independent clauses linked with transitional expressions (conjunctive adverbs and transitional phrases).**

  Conjunctive Adverbs

  Use a semicolon between independent clauses when the second clause starts with one of the following: *accordingly, also, besides, certainly, consequently, conversely, furthermore, hence, however, incidentally, indeed, instead, likewise, moreover, nevertheless, next, nonetheless, otherwise, similarly, so, specifically, still, subsequently, then, therefore, thus.*

  Transitional Phrases

  Use a semicolon between independent clauses when the second clause starts with one of the following: *after all, as a matter of fact, as a result, at the same time, even so, for example, for instance, in addition, in conclusion, in fact, in other words, in the first place, on the contrary, on the other hand.*

  When a transitional expression appears between independent clauses in a compound sentence, it is preceded by a semicolon and is usually followed by a comma.

  Our foreign exchange student is unfamiliar with our customs; in addition, she does not speak English.

  Transitional expressions such as *also, at least, certainly, consequently, indeed, of course, no doubt, perhaps, then,* and *therefore* are not always followed by a comma. If the expression fits in smoothly with the rest of the sentence, causing little or no interruption, then a comma is unnecessary.

  She turned off the radio; *then* she accomplished some real work.
  He was unreliable at his former job; *therefore* you should not employ him.

- **Use a semicolon between items in a series if the items contain commas.**
  During our trip we visited Kansas City, Missouri; Des Moines, Iowa; Chicago, Illinois; and Indianapolis, Indiana.

THE COLON

- **Use a colon after a complete statement to show a listing of appositives.**
  We have three main branches of government: *executive*, *legislative*, and *judicial*.

- **Use a colon after lists introduced formally by expressions such as these: *as follows, in the following manner*.**
  The officers elected were *as follows*: Lee Tate, president; George Wells, vice-president; and Claude Smith, secretary-treasurer.

- **Use a colon before a formal quotation in a research paper instead of a comma.**
  The question to be considered is this: "Will man effectively put to use the scientific knowledge he possesses to halt pollution of the air and waters of the earth in time to avoid strangling in man-made poisons?"

- **In general, do not use a colon after a verb.**
  The officers are Lee Tate, president; George Wells, vice-president; and Claude Smith, secretary-treasurer.

- **Use a colon after the salutation in a business letter.**
  Dear Sir:
  Dear Mr. and Mrs. Jones:

- **Use a colon to separate hours from minutes.**
  The show begins at 8:30 p.m.

THE APOSTROPHE

Use an apostrophe with a possessive noun.

- **If a noun is singular, add an apostrophe and *-s*.**
  Tommy*'s* glasses

- **If a noun ends in *s*, it is permissible to add just an apostrophe.**
  Dickens*'* *A Christmas Carol*

- **If a noun is plural and ends in *s*, add only an apostrophe.**
  the doctors*'* offices

- **Use *-'s* or *-s'* with the last noun to show joint possession.**
  Jane and Joe*'s* new home

- **To show individual possession, make all nouns possessive.**
  Susan*'s* and David*'s* expectations of marriage couldn't have been more different.

- **With compound nouns, use *-'s* or *-s'* with the last noun.**
  Her sister-in-law*'s* team won first place in the bowling tournament.

- **Use an apostrophe and *-s* to indicate that an indefinite pronoun is possessive.**
  Exercising regularly will improve anyone*'s* health.

QUOTATION MARKS

- **Use quotation marks to enclose a direct quotation (the exact words of a speaker).**
  "*I am going home,*" she said, "*as soon as I have finished my work.*"
  "*I am going home,*" she said. "*I have finished my work.*"

- **Use single quotation marks to enclose a quotation within a quotation.**
  "We have often wondered," he mused, "what she means when she says *'List your majors for graduation.'*"

- **Use quotation marks to enclose titles of articles, chapters in books, single essays, short stories, and individual short poems.**
  Edgar Allen Poe's poem "The Raven" is one of my favorites.

NOTE: Underline or italicize (either is correct) titles of books; plays; pamphlets; movies; magazines; newspapers; names of ships, airplanes and trains; TV shows; works of art; lengthy musical compositions; statues; volumes of poetry; and foreign words in an English text unless the words are anglicized.

Consult the Encyclopedia Britannica, Vol. 10, "Modern Poetry," p. 500.
I have subscribed to *Time* for many years.
The SS United States sets sail tomorrow.
Walt Whitman's *Leaves of Grass* introduced a new kind of poetry to America.
When he entered the room, he got a strong feeling of *deja vu*.

THE DASH

- **Use a dash to mark a sudden break, an abrupt change in thought, or other parenthetical material for special emphasis. A dash is the same as two hyphens (--). Do not put a space before or after a dash.**
  His answer--*and I'm not exaggerating*--convulsed the class with laughter.

- **Use dashes to set off appositives that contain commas.**
  Dump Cake--*a dessert made from cake mix, oil, water, eggs, pudding mix, sour cream, and chocolate chips*--is a favorite treat for family gatherings.

- **Use a dash to prepare for a list, a restatement, or an exaggerated shift in tone.**
  Jason stepped forward, took a mighty swing with the bat--*and missed the ball*.

THE HYPHEN

To find out whether or not a word is hyphenated, it is advisable to consult a dictionary. The following rules, however, will be useful in solving certain problems in the use of the hyphen:

- **Use a hyphen with all prefixes before proper nouns and with prefixes *ex-, self-*, and *all-* before a noun.**
  anti-German, *pro*-British, *ex*-president, *self*-addressed, *all*-star

- **Use a hyphen in compound numbers from *twenty-one* to *ninety-nine*. Hyphenate fractions when they are used as adjectives before words they modify.**
  a *two-thirds* majority, *three-fourths* cupful

- **Hyphenate a prepositional phrase that is considered a single adjective.**
  behind-the-scenes agreement, *out-of-doors* exercise,
  up-to-the-minute information

- **Hyphenate compound adjectives but not when they are predicate adjectives.**

well-planned schedule	His schedule is well planned.
soft-spoken man	That man is soft spoken.
sinister-looking house	The house is sinister looking.
dark-colored glasses	His glasses are dark colored.

- **Use a hyphen to prevent confusion or awkward spelling.**
  re-form prevents confusion with reform.
  semi-invalid avoids confusion with semiinvalid

- **Use a hyphen to divide words between syllables at the end of a line. Consult the spelling section of this handbook or a dictionary to find the correct placement of the hyphen at the end of a line.**

PARENTHESES

- **Use parentheses to enclose supplemental material and afterthoughts.**
  After asking a few questions, the nurse took my temperature, pulse, and blood pressure *(routine vital signs)*.

- **Use parentheses to enclose letters or numbers that label items in a series.**
  The guide suggested that we bring only what was necessary on the plane: *(1)* our luggage, *(2)* any valuables, and *(3)* a sweater or jacket.

BRACKETS

- **Use brackets to enclose any words or phrases that you have inserted into a quotation.**
  Atlantic Monthly reports that "if there are not enough young to balance deaths, the end of the species *[California condor]* is inevitable."

THE ELLIPSIS MARK

- **The ellipsis mark consists of three spaced periods, beginning with a space before the first period (. . . .). Use the ellipsis mark to show that you have deleted material from a quotation.**
  Smithsonian reports that "views of nature . . . . make a significant difference in intensive care units."

- **If you delete a full sentence or more in the middle of a quoted passage, use a period and then use the three ellipsis marks. (. . . .)**

- **Do not use an ellipsis at the beginning of a quotation; do not use it at the end of a quotation unless you have deleted some of the final sentence quoted.**

- **Use a full line of spaced periods to indicate that you have dropped a line or more from a poem:**

> Had we but world enough, and time,
> This coyness, lady, were no crime.
> . . . . . .
> But at my back I always hear
> Time's winged chariot hurrying near;
> —Andrew Marvell

- **The ellipsis mark also indicates a hesitation or suggests an unfinished thought or comment. Since the ellipsis represents the end of the sentence, do not begin the ellipsis with a space.**

  Before the telephone went dead, I heard her scream, "He's coming through the. . . ."

THE SLASH

- **Use the slash to separate two or three lines of poetry that have been inserted into your writing. Add a space before and after the slash.**

  One of my favorite Shakespearean sonnets begins, "Let me not to the marriage of true minds / Admit impediments."

  Note: Use a block quotation (as in Andrew Marvell's poem above) set off from the text for quoting more than three lines of poetry.

- **The slash may be used to separate paired words such as *pass/fail*. Do not use a space before or after the slash. Avoid the use of *and/or*, *he/she*, and *his/her* in formal writing.**

RECOGNIZING AND CORRECTING SENTENCE ERRORS

All complete sentences consist of independent clauses, with or without subordinate clauses or phrases or other constructions that add information and meaning to the sentence. A clause has a subject and a verb. The following is a clause.

The boys waited for the bus.

The above group of words contains a subject, *boys*, and a verb, *waited*. In addition, it can stand alone as a complete thought.

RECOGNIZING AND CORRECTING SENTENCE FRAGMENTS

Sometimes groups of word look like sentences. However, these groups of words are not sentences because they cannot stand alone. We call them fragments because they are just pieces of sentences.

- **Correct a fragment by supplying the missing subject and/or verb to turn it into an independent clause or by attaching the fragment to an independent clause.**

Incorrect: Waiting for the bus.
This group of words has no subject and the word waiting, though it is a participle form of a verb, is not functioning as a verb within a clause.

Correct: Six ***boys stood*** waiting for the bus.
Add an independent clause, a subject and a verb.

Incorrect: While the boys waited for the bus.
When a subordinate conjunction such as while is placed in front of an independent clause, the clause becomes subordinate. "Sub" means "under", and a subordinate clause becomes a piece of a sentence that cannot stand alone. **Other subordinate conjunctions include *after*, *although*, *as*, *because*, *before*, *if*, *since*, *though*, *unless*, *until*, *when*, *where*, *while*, etc.**

Correct: While the boys waited for the bus, ***they worked on their homework***.
Add an independent clause.

- **Sometimes fragments are hard to recognize in essays because they are actually pieces that belong to sentences that come before or after them. For example:**

Incorrect: The boys waited for the bus. On a scarred old metal bench that advertised the latest movie.
The second group of words starts with a prepositional phrase. **Other prepositions include *about*, *after*, *against*, *around*, *behind*, *except*, *for*, *in*, *of*, *over*, *past*, *to*, *toward*, *with*, etc.**

Correct: **The boys waited for the bus on a scarred old metal bench that advertised the latest movie.**
Attach the phrase to the independent clause preceding it.

Checking Your Work to Correct Fragments

If you think a group of words might not be a sentence, test it:

1. Check to see if there is a subject. If there is no subject, it is a fragment.
2. Next, check to see if the group of words has a verb that is not a verbal phrase (ing or ed participle forms or infinitive forms made from the word plus the base form of the verb as in to wait). If there is no verb, it is a fragment.
3. Finally, check to see if the group of words starts with any of the other constructions in the above examples and in the following examples: a subordinate conjunction, a preposition, a relative pronoun, an introductory word for lists or examples, or an appositive. If the group of words begins with any of these words or structures and is not connected to an independent clause, it is a fragment.

Incorrect: Who waited for the bus.
Who is a relative pronoun. **Other relative pronouns include *whom*, *whose*, *which*, and *that*.**

Correct: ***John was one of the six boys*** who waited for the bus.
Add an independent clause.

Incorrect: Taking public transportation sometimes means putting up with unpleasant situations. Such as waiting in the cold, competing for seats, and missing a stop.
Introductory words like ***such as, also, and, but, for example,*** and ***that is*** cannot stand alone.

Correct: Taking public transportation sometimes means putting up with unpleasant situations such as waiting in the cold, competing for seats, and missing a stop.
Attach the fragment to the independent clause preceding it.

Incorrect: **Shaquille O'Neal plays for the Lakers. The best team in the NBA.**
The best team in the NBA is an appositive that renames or identifies *the Lakers.*

Correct: Shaquille O'Neal plays for the Lakers, the best team in the NBA.
Attach the fragment to the independent clause preceding it.

Note: Sometimes fragments are used for special purposes: for emphasis, to mimic conversation, or to answer rhetorical questions. Although fragments may be appropriate and are often used in modern fiction and advertising, use complete sentences unless you are sure of your audience.

RECOGNIZING AND CORRECTING RUN-ON SENTENCES

When two or more independent clauses appear in one sentence without appropriate punctuation, the sentence is called a run-on sentence.

Two types of run-on sentences exist: the fused sentence that has no punctuation separating the independent clauses and the comma splice which has a comma between the two independent clauses.

Incorrect: It rained heavily this morning the freeways and surface streets flooded. (fused sentence)
Incorrect: It rained heavily this morning, the freeways and surface streets flooded. (comma splice)

FOUR WAYS TO CORRECT RUN-ON SENTENCES

1. **Use a period to separate the clauses into two sentences.**

   Correct: It rained heavily this morning. The freeways and surface streets flooded.
   This is the simplest way to correct run-ons.

   However, run-on sentences often occur because a relationship of some kind exists between the two independent clauses. The following choices make those relationships more clear.

2. **Use a comma and a *coordinating conjunction* (*for, and, nor, but, or, yet, so*).**

   Correct: It rained heavily this morning, ***and*** the surface streets and the freeways and flooded.
   This correction shows that the flooding happened at the same time as the rain.

3. **Use a *subordinate conjunction* to make one of the clauses subordinate to the other, or restructure the sentence in another way.**

   Correct: ***Because*** it rained heavily this morning, the freeways and surface streets flooded.
   This correction shows the cause and effect relationship even more clearly. The freeways and streets flooded ***because*** of the rain.

4. **Use a semicolon to separate the two independent clauses. A colon or a dash might also be appropriate depending on the emphasis desired. (See rules for using colons and dashes.) The semicolon can be used alone, or it can be used with a transitional expression.**

   Correct: It rained heavily this morning; the freeways and surface streets flooded.
   The semicolon is a formal mark that shows that the second independent clause is importantly related to the first. The relationship is so strongly implied that no further explanation is required.

   Correct: It rained heavily this morning; ***consequently***, the surface streets and the freeways flooded.
   Consequently is a conjunctive adverb that is used as a transitional expression to show the precise relationship between two independent clauses. Though not often used today, you will see this construction in writing from other time periods. **Other transitional expressions include *also, as a result, finally, for example, however, in fact, meanwhile, of course, on the other hand, therefore,*** etc.

USAGE

VERB USAGE

VERB TENSES

- **A tense is a form of a verb that shows the time of an action or a condition.** In speaking and writing you often need to indicate when something happens—now, yesterday, tomorrow. In English, different tenses of verbs are used to show past, present, and future.

THE SIX TENSES OF VERBS

Verbs have six tenses, each of which can be expressed in two different forms.

Each tense has a basic and a progressive form.

The first chart gives examples of the six tenses in their basic forms. **Simple tenses show actions completed or occurring regularly. Perfect tenses show actions that were or will be completed at the time of another action.**

THE BASIC FORMS OF THE SIX TENSES

Present	She *writes* for the school newspaper.
Past	She *wrote* an editorial last month.
Future	She *will write* a feature story next month.
Present Perfect	She *has written* for several contests.
Past Perfect	She *had written* her first article before she joined the staff.
Future Perfect	She *will have written* two editorials by March.

The second chart gives examples of the six tenses in their progressive forms. **Progressive forms show actions in progress, or not yet completed.** Note that all these forms end in –ing.

THE PROGRESSIVE FORMS OF THE SIX TENSES

Present Progressive	She *is writing* a feature story.
Past Progressive	She *was writing* her editorial last month.
Future Progressive	She *will be writing* to enter some contests.
Present Perfect Progressive	She *has been writing* since elementary school.
Past Perfect Progressive	She *had been writing* articles before she joined the high school newspaper.
Future Perfect Progressive	She *will have been writing* on the newspaper staff for three years by the time she graduates.

THE FOUR PRINCIPAL PARTS OF VERBS

- **A verb has four principal parts: the present, the present participle, the past, and the past participle. Tenses are formed from *principal parts* and helping verbs.**

The next chart lists the principal parts of two verbs.

THE FOUR PRINCIPAL PARTS

Present	Present Participle	Past	Past Participle
talk	talking	talked	talked
sing	singing	sang	sung

The first principal part is used to form the present and future tenses. To form the present, an *-s* or *–es* is added whenever the subject is *he, she, it,* or a singular noun (I *talk*, Paul *sings*). To form the future tense, the helping verb *will* is added (I will *talk*, Paul will *sing*).

The second principal part is used with various helping verbs to produce all six of the progressive forms (I am *talking*, Paul was *singing*, and so on).

The third principal part is used to form the past tense (I *talked*, Paul *sang*).

REGULAR AND IRREGULAR VERBS

The way the past and the past participle of a verb are formed determines whether the verb is *regular* or *irregular*.

- **A regular verb is one whose past and past participle are formed by adding *–ed* or *–d* to the present form.** Most of the verbs in the English language, including the verb *talk*, are regular.

The past and past participle of regular verbs have the same form. In the chart below, *have* is in parentheses in front of the past participle to remind you that this verb form is a past participle only if it is used with a helping verb.

Notice that the final consonant is sometimes doubled to form the present participle *(skipping)* as well as the past and the past participle *(skipped)*. Notice also that the final e may be dropped in forming the present participle *(typing)*.

PRINCIPAL PARTS OF REGULAR VERBS

Present	Present Participle	Past	Past Participle
play	playing	played	*(have)* played
skip	skipping	skipped	*(have)* skipped
type	typing	typed	*(have)* typed
wave	waving	waved	*(have)* waved

• **An irregular verb is one whose past and past participle are not formed by adding *–ed* or *–d* to the present form.** Although most verbs are regular, a number of very common verbs, such as *sing*, are irregular.

The past and past participle of irregular verbs are formed in various ways. The most common ways are shown on the following:

IRREGULAR VERBS AND THEIR PRINCIPAL PARTS

PRESENT TENSE	PRESENT PARTICIPLE	PAST TENSE	PAST PARTICIPLE
arise	arising	arose	(have) arisen
begin	beginning	began	(have) begun
bid	bidding	bid	(have) bid
bite	biting	bit	(have) bitten
bind	binding	bound	(have) bound
blow	blowing	blew	(have) blown
break	breaking	broke	(have) broken
bring	bringing	brought	(have) brought
build	building	built	(have) built
burst	bursting	burst	(have) burst
buy	buying	bought	(have) bought
catch	catching	caught	(have) caught
choose	choosing	chose	(have) chosen
come	coming	came	(have) come
cost	costing	cost	(have) cost
cut	cutting	cut	(have) cut
dive	diving	dived	(have) dived
do	doing	did	(have) done
drag	dragging	dragged	(have) dragged
draw	drawing	drew	(have) drawn
drink	drinking	drank	(have) drunk
drive	driving	drove	(have) driven
drown	drowning	drowned	(have) drowned
eat	eating	ate	(have) eaten
fall	falling	fell	(have) fallen
fight	fighting	fought	(have) fought
find	finding	found	(have) found
flee	fleeing	fled	(have) fled
flow	flowing	flowed	(have) flowed
fly	flying	flew	(have) flown
forsake	forsaking	forsook	(have) forsaken
freeze	freezing	froze	(have) frozen
get	getting	got	(have) got, gotten
give	giving	gave	(have) given
go	going	went	(have) gone
grind	grinding	ground	(have) ground
grow	growing	grew	(have) grown
hang (execute)	hanging	hanged	(have) hanged
hang (suspend)	hanging	hung	(have) hung

PRESENT TENSE	PRESENT PARTICIPLE	PAST TENSE	PAST PARTICIPLE
hide	hiding	hid	(have) hidden,
hid			
hit	hitting	hit	(have) hit
hold	holding	held	(have) held
hurt	hurting	hurt	(have) hurt
keep	keeping	kept	(have) kept
know	knowing	knew	(have) known
lay	laying	laid	(have) laid
lead	leading	led	(have) led
leave	leaving	left	(have) left
let	letting	let	(have) let
lie (recline)	lying	lay	(have) lain
lie (deceive)	lying	lied	(have) lied
lose	losing	lost	(have) lost
pay	paying	paid	(have) paid
put	putting	put	(have) put
raise	raising	raised	(have) raised
ride	riding	rode	(have) ridden
ring	ringing	rang	(have) rung
rise	rising	rose	(have) risen
run	running	ran	(have) run
say	saying	said	(have) said
see	seeing	saw	(have) seen
sell	selling	sold	(have) sold
send	sending	sent	(have) sent
set	setting	set	(have) set
shake	shaking	shook	(have) shaken
shine (light)	shining	shone	(have) shone
shine (polish)	shining	shined	(have) shined
show	showing	showed	(have) shown
shrink	shrinking	shrank	(have) shrunk
shut	shutting	shut	(have) shut
sing	singing	sang, sung	(have) sung
sink	sinking	sank, sunk	(have) sunk
sit	sitting	sat	(have) sat
slay	slaying	slew	(have) slain
sleep	sleeping	slept	(have) slept
speak	speaking	spoke	(have) spoken
spend	spending	spent	(have) spent
spin	spinning	spun	(have) spun
split	splitting	split	(have) split
spread	spreading	spread	(have) spread
spring	springing	sprang, sprung	(have) sprung
stand	standing	stood	(have) stood
steal	stealing	stole	(have) stolen
stick	sticking	stuck	(have) stuck
stride	striding	strode	(have) stridden
strike	striking	struck	(have) struck
strive	striving	strove	(have) striven
swear	swearing	swore	(have) sworn

PRESENT TENSE	PRESENT PARTICIPLE	PAST TENSE	PAST PARTICIPLE
swim	swimming	swam	(have) swum
swing	swinging	swung	(have) swung
take	taking	took	(have) taken
teach	teaching	taught	(have) taught
tear	tearing	tore	(have) torn
throw	throwing	threw	(have) thrown
thrust	thrusting	thrust	(have) thrust
wake	waking	woke, waked	(have) waked
wear	wearing	wore	(have) worn
weave	weaving	wove	(have) woven
win	winning	won	(have) won
wind	winding	wound	(have) wound
write	writing	wrote	(have) written
wring	wringing	wrung	(have) wrung

ACTIVE AND PASSIVE VOICE

• Use the active voice unless you have a good reason for choosing the passive voice.

- **Voice** shows whether the subject is performing the action or being acted upon.
- **Active voice** indicates that the subject of the verb is acting--doing something.
  My dad *drives* very carefully.
- **Passive voice** indicates that the subject of the verb is being acted upon. A passive verb is made from a form of *be* plus a past participle.
  My sister is *driven* to school by my Dad.

Active voice is generally preferred because it uses fewer words and is more direct as it focuses on the action the subject is performing.

Active Voice: Bill *delivered* the pizza.
Passive Voice: The pizza *was delivered* by Bill.

There are times when it is appropriate to use passive voice. Use the passive voice to emphasize the receiver of an action rather than the performer of an action.

Passive Voice: Jay *was* given an award by the principal.

Use the passive voice to point out the receiver of an action whenever the performer is not important or not easily identified.

Passive Voice: The hazardous material *was removed* to another location.
This package was *left* at our front door.

TENSE	ACTIVE VOICE		PASSIVE VOICE	
	singular	**plural**	**singular**	**plural**
Present	I see you see he/she/it sees	you see you see they see	I am seen you are seen he/she/it is seen	we are seen you are seen they are seen
Past	I saw you saw he saw	we saw you saw they saw	I was seen you were seen he was seen	we were seen you were seen they were seen
Future	I shall see you will see he will see	we shall see you will see they will see	I shall be seen you will be seen he will be seen	we shall be seen you will be seen they will be seen
Present Perfect	I have seen you have seen he has seen	we have seen you have seen they have seen	I have been seen you have been seen he has been seen	we have been seen you have been seen they have been seen
Past Perfect	I had seen you had seen he had seen	we had seen you had seen they had seen	I had been seen you had been seen he had been seen	we had been seen you had been seen they had been seen
Future Perfect	I shall have seen you will have seen he will have seen	we shall have seen you will have seen they will have seen	I shall have been seen you will have been seen he will have been seen	we shall have been seen you will have been seen they will have been seen

SUBJECT/VERB AGREEMENT

- **Make sure subjects and verbs agree in number.** To make a subject and a verb agree, make sure both are singular or both are plural.

  The plurals of most subjects, nouns, are formed by adding s or es. Verbs are more complex. The following verb chart shows verb forms that always take a singular subject as well as verbs that can have either singular or plural subjects.

Verbs

	Always Singular	**Singular or Plural**
Regular Verbs	(he, Angela) talks	(I, you, we, they) talk
	(he, Angela) has walked	(I, you, we, they) have walked
Forms of Have	(I) am (he, Angela) is	(you, we, they) are
Forms of Be	(I, he, Angela) was	(you, we, they) were

In the following examples, the subjects will be italicized and the verbs will be italicized and in bold type.

- **Make every verb agree with its subject. Do not be confused by words that come between the subject and the verb.**
  The first two *chapters* of the book ***were*** interesting.
  The *noise* of the fireworks ***fills*** the air.

- **Use a plural verb with subjects joined by *and*.**
  Barbara and Maria often ***shop*** at the mall.
  Tyrone's outgoing *personality* and his athletic ***skills*** *have made* him a good captain.

- **Make the verb agree with the part of the subject closest to the verb when subjects are connected by *or* or *nor*.**
  John's *uncle or* his *aunt* ***is coming*** to the play.
  John's *uncle or* his *sisters* ***are coming*** to the play.

- **Use a singular verb with singular indefinite pronouns. Indefinite pronouns are as follows: *anybody, anyone, anything, each, either, everybody, everyone, everything, neither, nobody, none, no one, somebody, someone, something*.**
  Everybody who wants to go to the game ***is buying*** tickets.
  Neither ***is going*** to the dance.

  Usage varies when some of these pronouns are followed by prepositional phrases with a plural meaning, but it is safest to treat the pronouns as singular.
  Neither of the puppies ***barks*** at night.

- **Use plural verbs with plural indefinite pronouns including the following: *both, few, many, others,* and *several*.**
  Both of the trumpet players ***were*** late.
  Many of the students ***have taken*** the bus to the game.

- **Use a singular verb with a noun expressing an amount or measurement.**
  Twenty feet ***was*** the length of the play.
  Three-fourths of the cake ***has been eaten***.
  Exception: Half is always plural because it refers to several individual items.
  Half of the apples ***were rotten***.

- **Use a singular verb with collective nouns unless the meaning of the noun is definitely plural. Collective nouns name groups of people or things including the following: *audience, class, club, committee, flock, family, etc.***
  Our *family* ***enjoys*** water skiing.
  The *class* ***is planning*** a surprise for the teacher.

- **A subject that comes after its verb must still agree with it in number.**
  At the end of the street ***are*** three sycamore *trees*.
  There ***is*** only one *egg* in the refrigerator.

- **Use a singular verb with a noun that is plural in form but singular in meaning. Such nouns include branches of knowledge and collective nouns that are single units: *athletics, economics, mathematics, statistics, and news*.**
  Mathematics ***is*** very popular at this school.
  The *news* ***has been*** very good lately.

- **Use singular verbs with titles of works and company names.**
  Great Expectations ***shows*** how wealth may change a person.
  Smith Brothers ***sells*** used clothing.

PRONOUN USAGE

PRONOUN CASES

Pronouns take different forms, called *cases*, depending on the grammatical function they serve in a sentence. The chart below lists the three cases.

Subjective Case	Objective Case	Possessive Case
I	me	my, mine
You	you	you, yours
He/she/it	him, her, it	his, hers, its
They	Them	their, theirs

- **Use the subjective case (also called the nominative case) when the pronoun serves as a subject or a subject complement in a sentence.**
  They waited for us in spite of the rain.
  David said that the volunteers were Tran and *he*. (He renames the subject.)

- **Use the objective case when the pronoun serves as *a direct object*, an *indirect object*, or the *object of a preposition*.**
  Ray's suit no longer fits *him*. *(direct object)*
  Erin is going to the park with Martha and *me*. *(direct object)*

Melinda sent *us* a present from Spain. *(indirect object)*
He could not wait past four o'clock for *me* to finish. *(object of a preposition)*

- **Use the possessive case in the following situations: before nouns to show ownership; before gerunds; or, for certain possessive pronouns, by themselves to indicate possession.**
  The man parked *his* car in front of the school. (Possessive case *before a noun*)
  My swimming is improving daily. (Possessive case *before the gerund swimming*)
  The book is *mine*, not *yours*. (*Used by itself. Note that you do not use apostrophes with these words.*)

PRONOUN - ANTECEDENT AGREEMENT

- **Personal pronouns must agree with their antecedents in number, person, and gender.** Antecedents are the nouns, or the words that take the place of nouns, which pronouns replace in a sentence.

  Agreement in Number

  - **Use a singular personal pronoun when two or more singular antecedents are joined by or or nor.**

    Neither *George* nor *Darrell* can find *his* book.

  - **Use a plural personal pronoun when two or more singular antecedents are joined by and.**

    George and *Darrell* have found *their* books.

  Agreement in Person and Gender

  - **Do not shift person or gender.**

    Incorrect: *Juan* is taking the Scholastic Aptitude Test, something *you* need to take for some colleges. (Shifts from *Juan* to *you*)
    Correct: *Juan* is taking the Scholastic Aptitude Test, something *he* needs to take for some colleges. (No shift)

- **Use a singular personal pronoun when the antecedent is an indefinite pronoun such as *anybody, anyone, anything, each, either, everybody, everyone, everything, neither, nobody, none, no one, somebody, someone,* and *something*.**
  On this team *everyone* works up to *his* or *her* (not *their*) potential.
  Anybody who wants to join the scholastic society must turn in *his* or *her* grades (not *their*) to the advisor.

  Note: To correct a pronoun error, you can replace the mistaken plural pronoun with he or she (or his or her), make the antecedent a plural, or revise the sentence so that there is no problem with agreement.

- **Use a plural personal pronoun when the antecedent is a plural indefinite pronoun such as *few*, *one*, or *some*.**
  Some of the girls have memorized *their* lines.

GLOSSARY OF TROUBLESOME WORDS

- This glossary includes words that are frequently confused and misused.
- It also contains homophones, words that are nonstandard, and words that are often used in informal speech but are inappropriate in formal writing.
- Use this glossary to help you make the correct word choice.

a lot

- **Do not write *alot; a lot* is two words.**
  We have had ***a lot*** of rain this spring.

accept, except

- **To *accept* is a verb meaning "to agree to something or to receive something willingly."**
  Jack ***accepted*** the basketball trophy.
- **To *except* can be a verb meaning "to exclude or omit," or a preposition meaning "excluding."**
  We will ***except*** the juniors who are going to the meeting. (verb)
  Everyone ***except*** the clown was laughing. (preposition)

advice, advise

- ***Advice* is a noun; *advise* is a verb.**
  We ***advise*** you to take Bob's ***advice***.

affect, effect

- ***Affect* may be used only as a verb meaning either "to influence or to pretend."**
  The decision may ***affect*** the wages of all workers. (verb)
- ***Effect* as a verb means "to accomplish or to produce;" effect as a noun means "result."**
  The diplomats slowly ***effected*** a change in procedures. (verb)
  His work showed the ***effect*** of careful planning. (noun)

all ready, already

- ***All ready* means "completely prepared."**
- ***Already* means "previously."**
  By the time we were ***all ready*** to leave, our ride to school had ***already*** left.

all right

- ***All right* is written as two words. *Alright* is nonstandard.**

all together, altogether

- ***All together* means "everyone gathered."**
  We brought the family ***all together*** for the annual reunion.
- ***Altogether* means "entirely."**
  I was not ***altogether*** certain that I could afford such an expensive new car.

amount, number

- ***Amount*** **is used to indicate a total sum of things that cannot be counted.**
  The ***amount*** of food eaten during the nutrition period is amazing.
- ***Number*** **is used to indicate items that can be counted.**
  The ***number*** of cookies eaten is fantastic.

anyways, anywheres

- ***Anyways*** **and** ***anywheres*** **are nonstandard. Use** ***anyway*** **and** ***anywhere*****.**

at

- ***At*** **should not be used after "where."**
  Where is the book?

bad, badly

- ***Bad*** **is an adjective used after a linking verb.**
  Tim felt ***bad*** about his friend's injury. ("Felt" is the linking verb in this sentence.)
- ***Badly*** **is an adverb.**
  That boy does his work ***badly***.

between, among

- ***Between*** **is usually used with two persons, places, or things.**
  The bank approved the lease ***between*** Mr. Brown and Mr. Rykoff.
- ***Among*** **is usually used with three or more persons, places, or things.**
  Jim settled the argument ***among*** the members of the club.

blame

- **A person should be** ***blamed for*** **something. It should not be** ***blamed on*** **him.**
  I ***blame*** him ***for*** making the mistake.

breath, breathe

- ***Breath*** **is a noun.**
  I am out of ***breath*** after running a long race.
- ***Breathe*** **is a verb.**
  Mammals ***breathe*** the air through their lungs.

bring, take

- **Use** ***bring*** **when an object is being transported to you.**
  Please ***bring*** me a glass of orange juice.
- **Use** ***take*** **when it is being moved away.**
  Please ***take*** these books back to the library.

can, may

- ***Can*** **is used traditionally for ability.**
  Can you carry this heavy box into the house?
- ***May*** **is used for permission.**
  May I borrow the car, Mother?

chose, choose

- ***Chose* is the past tense form of the verb *to choose*.**
  He ***chose*** to stay home last night.
  I ***choose*** apple pie with vanilla ice cream for my dessert.

compare to, compare with

- **If the characteristics of two items are similar, the characteristics of one are *compared to* those of the other.**
  Comparing the climate of San Diego ***to*** that of Honolulu, we find that both are mild.
- **If both the similarities and differences between two items are being analyzed, the characteristics of one item are *compared with* those of the other.**
  Comparing Alaska ***with*** Texas, Jim found that each state contributes much to the national economy.

conscience, conscious

- ***Conscience* is a noun meaning "moral principles."**
  Let your ***conscience*** be your guide.
- ***Conscious* is an adjective meaning "aware or alert."**
  Were you ***conscious*** during the operation?

could have, could of

- ***Could of* is nonstandard for *could have* or *could've*.**
- **Do not use *could of*.**
  We ***could have*** had breakfast if we had set the alarm earlier.

emigrate, immigrate

- ***Emigrate* means to go from a country to settle elsewhere.**
  Erik ***emigrated*** from Norway.
- ***Immigrate* means to come into a country and settle.**
  Many Europeans ***immigrated*** to America in the early years of the twentieth century.

fewer, less

- ***Fewer* refers to a number of things.**
  Fewer failing grades were given in English class this year than last year.
- ***Less* refers to the quantity of one thing.**
  There is ***less*** rain today than we had yesterday.

forth, fourth

- ***Forth* is an adverb meaning "forward" or "onward."**
  In the phrases *"from that time forth," "back and forth," "and so forth,"* ***forth*** is an adverb.
  It takes courage for a soldier to go ***forth*** into a terrifying battle. (adverb)
- ***Fourth* is the number four in a countable series or a musical interval.**
  The ***fourth*** person in line will win today's door prize.

good, well

- **When used after a linking verb, *well* means healthy, not sick. *Well* is also used as an adverb to modify verbs.**
  I was ill last week, but I'm feeling ***well*** now.
  He dives ***well***.
- ***Good* means happy, satisfied, or any other feeling of well-being. *Good* should not modify verbs.**
  I felt ***good*** after my swim.

got, have, have got

- ***Have* indicates that a person possesses an article.**
  I ***have*** blue eyes.
- ***Got* indicates that a person obtained or came into possession of an article, but *got* is nonstandard and should be dropped from formal writing.**
  I ***got*** a letter from the college yesterday. (nonstandard)
- ***Have got* is nonstandard; use *have* instead.**

hear, here

- ***Hear* is a verb.**
  I cannot ***hear*** what she is saying when she whispers. (verb)
- ***Here* can be used as a noun meaning "this place" or as an adverb meaning "at or in this point."**
  I have to get away from ***here***. (noun)
  Here we agree. (adverb)

imply, infer

- **A speaker or writer *implies*, or suggests, a conclusion about something.**
  The speaker ***implied*** that we should work harder.
- **The reader, listener, or observer *infers*, or comes to a conclusion about it.**
  I ***infer*** from your comments that you agree with him.

its, it's

- ***Its* is a possessive pronoun.**
  The cat licked ***its*** paws after every meal.
- ***It's* is a contraction for "it is."**
  It's a perfect day for a hike and a picnic.

kind of, sort of

- **These terms are nonstandard and should not be used for "rather" or "somewhat" in formal English.**
  He is ***rather*** (not ***kind of***) pleased with the team's performance.

lie, lay

- **The verb *lie* is an intransitive verb meaning "to recline or rest on a surface." Its principal parts are lie, lay, lain.**
  Lie down and rest for an hour.

- **The verb *lay* means "to put or place" something somewhere. Its principal parts are lay, laid, laid.**
  Lay the book on the table.

like, as, as if

- ***Like* is a preposition and should be followed only by a noun or a noun phrase.**
  In casual speech you may say, "Tom acted ***like*** he had already heard the story."
- ***Like*** should not be used for ***as*** or ***as if*** in formal writing.
  I feel ***as*** (not ***like***) Mary does about television.
  Tom acted ***as if*** (not ***like***) he had already heard the story.

loose, lose

- ***Loose* is an adjective meaning "not securely fastened."**
  Those pants are so ***loose*** that they will soon fall down.
- ***Lose* is a verb meaning "to misplace" or "to not win."**
  Did you ***lose*** your keys again?

passed, past

- ***Passed* is always a verb.**
  The sports car ***passed*** the slow-moving traffic.
- ***Past* is never a verb.**
  An arrow shot ***past*** the pioneer's head (adverb)
  Steve is ***past*** president of the club. (adjective)
  The old man's thoughts turned to the ***past***. (noun)

principal, principle

- ***Principal* is a noun meaning "the head of a school or an organization" or "a sum of money." It is also an adjective meaning "most important."**
  The ***principal*** expelled the boys for two ***principal*** reasons.
  His loan payment includes an amount due for the ***principal*** and the interest.
- ***Principle* is a noun meaning "a basic truth or law."**
  I believe in the ***principles*** of equal opportunity and justice for all.

said, go, goes

- ***Go* and *goes* should not be used in formal writing. Use *said*.**

should have, should of

- ***Should of* is nonstandard for *should have* or *should've*.**
- **Do not use *should of*.**
  They ***should have*** been home from the movie over an hour ago.

sit, set

- ***Set* is a transitive verb meaning "to put or to place." Its principal parts are set, set, set.**
  She ***set*** the vase of flowers on the table.
- ***Sit* is an intransitive verb meaning "to be seated." Its principal parts are sit, sat, sat.**
  The man ***sat*** on the chair in the shade.

than, then

- ***Than*** **is a conjunction used in comparisons.**
  That mink coat costs more ***than*** this leather jacket.
- ***Then*** **is an adverb denoting time.**
  First the lights went out, ***then*** they screamed.

their, there, they're

- ***Their*** **is a possessive pronoun.**
  Ben and Tina finally convinced ***their*** parents to let them have a dog.
- ***There*** **is an adverb that specifies a place; it is also an expletive.**
  The boy we pulled out of the water is lying ***there*** unconscious. (adverb)
  There are my keys. (expletive)
- ***They're*** **is a contraction of "they are."**
  They're happy that summer vacation begins tomorrow.

theirs, there's

- ***Theirs*** **is a plural possessive pronoun.**
  Rachel and Gary claim that the kitten is ***theirs***, not ours.
- ***There's*** **is a contraction for "there is."**
  There's no money left in my bank account.

thorough, threw, through

- ***Thorough*** **is an adjective meaning "to the fullest degree: exhaustive, complete."**
  She did such a ***thorough*** job on her research that she received the highest grade for it.
- ***Threw*** **is the past tense form of the verb** ***"to throw."***
  He ***threw*** the rock through the window.
- ***Through*** **is sometimes a preposition with multiple meanings; it is also used as either an adverb or a adjective. Consult a dictionary for accurate uses of** ***through*****.**
  The man drove ***through*** the town without stopping. (preposition)
  She likes to read a book ***through*** at one sitting. (adverb)
  Her clothes were soaked ***through*** from walking in the rain. (adverb)
  Spring is not a ***through*** street; the freeway divides it into two sections. (adjective)
  Adam, you're ***through***—you 're fired (adjective)

to, too, two

- ***To*** **is a preposition.**
  Can you move ***to*** the left so that I can see the television, please?
- ***Too*** **is an adverb.**
  Too many of your clothes are ***too*** small for you.
- ***Two*** **is a number.**
  I ate ***two*** bowls of cereal this morning.

toward, towards

- ***Toward*** **and** ***towards*** **are generally interchangeable in casual speech.**
- ***Toward*** **is preferred in formal writing.**

try and, try to

- ***Try and*** **is nonstandard for** ***try to*****.**

  The coach told the runners to ***try to*** run faster.

way, ways

- ***Ways*** **is nonstandard when used to mean "distance."**
- **Use** ***way*** **in formal writing.**

  The city of San Francisco is a long ***way*** from Long Beach.

weather, whether

- ***Weather*** **is a noun referring to the atmosphere.**

  We need to know what the ***weather*** conditions will be before we set sail for Catalina.

- ***Whether*** **is a conjunction referring to a choice between alternatives.**

  I wondered ***whether*** or not he would call me again.

who, whom

- ***Who*** **is used for subjects and subject compliments.**

  Who left this book on the table?

  All of the students dislike the new cafeteria worker ***who*** is a terrible cook.

- ***Whom*** **is used for objects.**

  The teacher ***whom*** I was assigned to for English seems very helpful.

  Whom did the judges select to be the commencement speaker?

who's, whose

- ***Who's*** **is a contraction of "who is."**

  Who's ready to go swimming?

- ***Whose*** **is a possessive pronoun.**

  Whose towel is this?

would have, would of

- ***Would of*** **is nonstandard for** ***would have*** **or** ***would've*****.**
- **Do not use** ***would of*****.**

  She ***would have*** had the chance to play in the game if she had not missed practice.

you

- **In formal writing, avoid** ***you*** **in an indefinite sentence meaning "anyone."**

  Any doctor (not ***You***) could tell by the way Janie cried that she was in terrible pain.

your, you're

- ***Your*** **is a possessive pronoun.**

  Is that ***your*** new jacket?

- ***You're*** **is a contraction of "you are."**

  You're on the honor roll this semester.

WRITING EFFECTIVE SENTENCES

PARALLELISM

Effective writing has balance. One way to write smooth, balanced, effective sentences is to use parallel grammatical form (parallel structure).

Use single words with single words, phrases with phrases, and clauses with clauses.

Using the general guidelines that follow will help you achieve parallelism to make your writing more logical and clear.

- **Make the point of view consistent.** There are three points-of-view or perspectives in writing: *first-person point of view* (*I or we*)*, second-person point of view (you), and third-person point of view (he, she, it or they).*

  Incorrect: *I* like to visit the Joneses because *you* always feel welcome there.
  Correct: *I* like to visit the Joneses because *I* always feel welcome there.

  NOTE: Use the third-person point of view in formal academic and professional writing.

- **Keep all pronoun references clear and consistent in number. Treat indefinite pronouns as singular**.

  Incorrect: If *anyone* wants to excel in sports, *they* should be sure to eat the right foods. (the pronoun shifts from singular to plural)
  Correct: If *anyone* wants to excel in sports, *he or she* should be sure to eat the right foods. (pronouns are both singular)

- **Avoid shifts in grammatical constructions such as verb tense: keep verb tense consistent.**

  Incorrect: He *sat* down at his desk and *starts* to write. (past and present tenses mix)
  Correct: He *sat* down at his desk and *started* to write. (past tense is consistent)

  Incorrect: When I grow up I hope to *be* a good citizen, *having* a large family, and *with* a good job.
  Correct: When I grow up I hope to *be* a good citizen, *have* a large family, and *earn* a good living.

- **Avoid shifts in voice: keep verbs consistent in active or passive voice.**

  Incorrect: The doctor *listened* to my heart, and my temperature *was taken*.
  Correct: The doctor *listened* to my heart and *took* my temperature.

- **Avoid shifts from indirect to direct questions or quotations.**

  Unclear: I wonder if the man knew about the reward, and if so, did he return the wallet to the police?
  Clear: Did the man know about the reward, and if so, did he return the wallet to the police?

Clear: I wonder if the man knew about the reward, and if so, whether he returned the wallet to the police.

Unclear: Karen said that she is a freshman and please show me where the gym is.
Clear: Karen said, "I am a freshman. Please show me where the gym is."
Clear: Karen said that she is a freshman and asked me to show her where the gym is.

- **When writing about literature, describe events consistently in the present tense.**

Incorrect: Hester *was* forced to wear the scarlet letter on her breast as a punishment, and yet it *was* an extremely beautiful piece of Hester's own needlework.
Correct: Hester *is* forced to wear the scarlet letter on her breast as a punishment, and yet it *is* an extremely beautiful piece of Hester's own needlework.

CORRECT PRONOUN REFERENCE

- **Vague reference of pronouns causes ambiguity and confusion.**

Unclear: Take the screens off the windows and paint ***them***.
Clear: Paint the screens after you take ***them*** off the windows.

WORD OMISSIONS

- **Avoid omissions that confuse meaning; use necessary words to prevent misreading.**

Incorrect: Bill never *has* and never *will like* his new school.
Correct: Bill never *has liked* and never *will like* his new school.

Incorrect: Our students are *as skilled*, if not more skilled than, those of any other high school.
Correct: Our students are *as skilled as*, if not more skilled than, those of any other high school.

Unclear: Mr. Torres helped me *more than* Kelly.
Clear: Mr. Torres helped me *more than he helped* Kelly.
Clear: Mr. Torres helped me *more than* Kelly *did*.

Unclear: Mary found *all the girls in her club* were planning to wear formals.
Clear: Mary found *that* all the girls in her club were planning to wear formals.

COORDINATION

When combining equal ideas in one sentence, use coordination for equal emphasis.

- **Join independent clauses (word groups that can stand alone as sentences) with a comma and a coordinating conjunction (for, and, nor, but, or, yet or so) or with a semicolon.**

Father lost his hearing, *but* his lip reading improved.

The semicolon is often followed by a conjunctive adverb such as *therefore*, *moreover*, or *however*.

Father lost his hearing; *however*, his lip reading improved.

- **Be careful to use coordinate conjunctions effectively.**

Awkward: Dr. Brown examined my teeth, *and* he is our family dentist.
Improved: Dr. Brown, our family dentist, examined my teeth.

Awkward: Jerry is tall, dark, brown-eyed, *and* friendly.
Improved: Jerry is tall, dark, *and* brown-eyed. His manner is outgoing *and* friendly.

- **Avoid the overuse of *and* to prevent run-on sentences.**

Incorrect: Dr. Brown was examining my teeth *and* found ten cavities *and* he filled four of them last Saturday *and* I have to go back tomorrow.
Correct: When Dr. Brown examined my teeth, he found ten cavities, four of which he filled last Saturday. I have to go back to him tomorrow for additional fillings.

SUBORDINATION

When combining ideas in one sentence, use subordination to emphasize one idea more than the other.

Express the major idea in an independent clause and place any minor ideas in subordinate clauses or phrases.

Subordinate clauses cannot stand alone; they usually begin with one of the following words.

after	before	though	where	who
although	if	unless	whether	whom
as	since	until	which	whose
because	that	when	while	

- **Use appositives, clauses, and phrases to show the relationship of ideas.**

Needs Improvement: Mr. Hix came to our house yesterday. He is the dogcatcher. He came to return our poodle, Pierre.
Improved: Mr. Hix, *the dogcatcher*, came to our house yesterday to return our poodle, Pierre.

Needs Improvement: We crawled through the tall grass. We were able to keep out of sight of the enemy.
Improved: *As* we crawled through the tall grass, we were able to keep out of the enemy's sight.

- **Do not place the main idea in a subordinate construction.**

  Incorrect: Fred *opened* the door suddenly, *knocking* his little brother down the stairs.
  Correct: *Opening* the door suddenly, Fred *knocked* his little brother down the stairs.

- **Do not omit *that* when it is needed for ease in reading.**

  Needs Improvement: Mary found all the girls in her club were planning to wear formals.
  Improved: Mary found *that* all the girls in her club were planning to wear formals.

  NOTE: When *that* is not necessary to the sentence, it may be omitted in order to make the sentence read smoothly.

  When you look over the papers, we hope you will find everything in order.

- **Combine choppy sentences.**

  Choppy: My brother owes much of his good health to an exercise program. He began the program a year ago.
  Improved: My brother owes much of his good health to an exercise program *that* he began a year ago.

- **Avoid using *on account of*; use the subordinating conjunction *because*.**

  Incorrect: Tom didn't take the test *on account of* he hadn't had time to review for it.
  Correct: Tom didn't take the test *because* he hadn't had time to review for it.

MODIFIERS (COHERENCE)

Put limiting modifiers in front of the words they modify.

- **Limiting modifiers such as *almost, even, just, only*, and *nearly* should be in front of a verb only if they modify a verb.**

  At first I couldn't *even* do one sit-up.

- **If modifiers limit the meaning of some word other than the verb in the sentence, they should be placed in front of that word.**

  She *almost* spent one hundred dollars.
  She spent *almost* one hundred dollars.

- **Avoid dangling modifiers which do not modify an appropriate noun or pronoun.**

  Unclear: *Walking* down the street, the *beautiful building* was admired.
  Clear: *Walking* down the street, *we* admired the beautiful building.

  Unclear: *After changing* a tire, *the jack* fell on my foot.
  Clear: *After changing* the tire, *I* dropped the jack on my foot.

Unclear: *To become* student body president, *election* by students and faculty is necessary.
Clear: *To become* student body president, *a candidate* must be elected by students and faculty.

Unclear: *At the age of six*, Bob's *family* moved to Long Beach.
Clear: *At the age of six, Bob* moved with his family to Long Beach.

- **Place phrases and clauses carefully so the reader knows which words they modify. Misplaced modifiers create confusion or ambiguity.**

Unclear: She was carrying a cherry pie *in both hands that she had baked* for Joe.
Clear: In both hands she was carrying *a cherry pie that she had baked* for Joe.

- **Avoid interruptions; move awkwardly placed modifiers.**

Awkward: *Jim*, although each of us wished to pay for his own, *purchased hamburgers* for all of us.
Improved: Although each of us wished to pay for his own, *Jim purchased hamburgers* for all of us.

ERRORS IN USING THE VERB "TO BE"

- **Avoid faulty definition after the verb "to be."**

Incorrect: *My favorite movie was John Wayne* in *The Alamo*.
Correct: My *favorite movie was* <u>*The Alamo*</u>, starring John Wayne.

- **Avoid using *is when, is where,* and *reason... is because*.**

Incorrect: A sonnet *is when (or where) a poem* has fourteen lines.
Correct: A sonnet *is a poem* of fourteen lines.

Incorrect: The *reason* he is tired *is because* he works after school.
Correct: The *reason* he is tired *is that* he works after school.

SPELLING

SUGGESTIONS FOR LEARNING HOW TO SPELL A WORD

When you are learning to spell a word, follow these steps:

I. Look at the word.
2. Say it by syllables. Listen to the sounds.
3. Study the spelling of each syllable, noting the trouble spots.
4. Close your eyes and visualize the word.
5. Write the word from memory.
6. Check the spelling.
7. Repeat these steps until you can spell the word correctly three times in succession.

GENERAL RULES FOR SPELLING CORRECTLY

- **Learn a few helpful rules and use them.** Those given here apply to most words, but nearly every general rule has a few exceptions. Some of these exceptions you will learn through use, but in cases of even slight doubt you should consult the dictionary; it is the authority on the spelling of words.

- **Some terms that you should understand in order to apply these rules follow:**
  - **vowels:** a, e, i, o, u, and sometimes y.
  - **consonants:** remaining letters of the alphabet.
  - **prefix:** the syllable or syllables that come before the root of a word and change the meaning of the word.
  - **suffix:** the syllable added to the root of a word to change the tense or part of speech of the word.

Words with *ei* or *ie*

- ***ei* is used for the sound of long *e* after *c*, the sound of long *a*, and the sound of short *i* after *f*.**

long *e* after *c*	**long *a***	**short *i* after *f***
ceiling	neighbor	counterfeit
conceit	weigh	surfeit
deceive	vein	forfeit
receive	skein	
receipt	eight	
perceive	freight	

- **There are twelve additional words in which *ei* is used:**
  either, neither, seize, leisure, weird, foreign,
  their, height, heir, sleight, sheik, heifer.

- **In all other words containing these vowels, *ie* is used.**
  achievement, friendly, view, believe, niece, mischief,
  chief, priest, wield, field, relieve, siege

Words Ending in Silent *e*

- **When a suffix beginning with a vowel is added to a root ending in silent *e*, the silent *e* is dropped.**

hope	-ing	hoping
use	-able	usable
sincere	-ity	sincerity

NOTE: There are some exceptions to this rule. For example, in words ending in *ce* or *ge*, the *e* is generally retained before the suffix *-able* or *-ous* in order to keep the "soft" sound of the *c* and *g* in these words. The *e* is also kept in a word like *dyeing* to distinguish it from *dying*.

notice	-able	noticeable
change	-able	changeable
courage	-ous	courageous

- **In words ending in *ie* the *e* is dropped and the *i* is changed to *y* before *-ing* to avoid two successive *i's*.**

die--dying lie--lying tie--tying

- **When a suffix beginning with a consonant is added to a root ending in silent *e*, the silent *e* is retained.**

hope	-less	hopeless
use	-ful	useful
sincere	-ly	sincerely
nine	-ty	ninety

- **In a few words the silent *e* is dropped when a suffix beginning with a consonant is added.**

true-	ly	truly
argue	-ment	argument
whole	-ly	wholly
judge	-ment	judgment
acknowledge	-ment	acknowledgment

Words Ending in *y*

- **Words ending in *y* preceded by a vowel are usually <u>un</u>changed by the addition of a suffix.**

joy	-ful	joyful
buy	-er	buyer
play	-ing	playing
valley	-s	valleys
employ	-ment	employment

- **In words ending in *y* preceded by a consonant, the *y* is changed to *i* when a suffix is added.**

easy	-ly	easily
carry	-er	carrier
beauty	-ful	beautiful
harmony	-ous	harmonious
library	-es	libraries

- **When the suffix *-ing* and other suffixes beginning with *i* are added, the *y* is retained.**

hurry	-ing	hurrying
reply	-ing	replying
baby	-ish	babyish
lobby	-ist	lobbyist

Doubling the Final Consonant

- **If words of one syllable or words accented on the last syllable end in one consonant preceded by one vowel, the final consonant is doubled when a suffix beginning with a vowel is added.**

win	-ing	winning
stop	-ing	stopping
big	-er	bigger
admit	-ance	admittance
control	-able	controllable

Additional Rules to Remember

- **In any word containing the letter *q*, *u* always follows the *q*.**
  request, quiet

- **When the words *all, till, full,* and *well* are used as prefixes or suffixes, one *l* is dropped.**
  already, careful, until, thankful, almost, fulfill, welfare

- **In words ending in *l*, the *l* is kept when *-ly* is added.**
  final–finally, special–specially, usual–usually

- **In words ending in *n*, the *n* is kept when *-ness* is added.**
  stubborn–stubbornness, mean–meanness, sudden–suddenness

FORMING PLURAL NOUNS

- **To form the plural of most nouns, merely add *-s*.**
  dancer–dancers

- **To form the plural of nouns ending in *sh, s, x, z*, or *ch*, add *-es*.**
  brush–brushes, box–boxes, gas–gases, buzz–buzzes

- **To form the plural of nouns ending in *y* preceded by a consonant, change the *y* to *i* and add *-es*.**
  family–families, sky–skies

- **To form the plural of nouns ending in *o* preceded by a vowel, add *-s*.**
  radio–radios

- **To form the plural of nouns ending in *o* preceded by a consonant, add *-s* to some and *-es* to others. Consult the dictionary; the plural form will also be given.**
  soprano–sopranos, hero–heroes

- **To form the plural of some nouns ending in *f* or *fe*, add -s to some.**
  proof–proofs, cafe–cafes

NOTE: Whenever you are in doubt about the plurals of words ending in *o, f*, or *fe*, look up the singular form in the dictionary; the plural form will also be given.

- **To form the plural of compound words, add *-s* to the modified words.**
  attorneys general, boards of education, major generals, sons-in-law

- **To form plurals of letters, numbers, signs and parts of speech not commonly used as nouns, add an apostrophe and *-s*.**
  a's and b's, the 1920's

USING A HYPHEN TO DIVIDE WORDS

- **Divide a word only between syllables.**
  cen-tri-fuge, mod-er-ate

- **Do not divide words of one syllable.**
  length not leng-th, straight not st-raight

- **Do not divide a word between syllables if one of the syllables contains fewer than three letters.**
  enough not e-nough, starter not start-er

- **The following two-syllable words show correct division:**
  com-plete, per-form, ring-ing

- **Do not divide proper nouns nor separate title, initials, or first name from a last name.**

- **Divide a word having double consonants between the consonants.**
  com-mand, let-ter

- **If a word contains a double consonant as the result of adding a suffix, divide the word between the two letters.**
  excel excel-ling
  swim swim-ming

- **If double consonants in a word precede the suffix, do not divide the two.**
  call call-ing
  guess guess-ing

COMMONLY MISSPELLED WORDS

A

ab-bre-vi-ate
a-brupt
ab-cess
ab-so-lute (-ly)
ab-sorb-bent
ab-surd
a-bun-dance
ac-cede
ac-cel-er-ate
ac-cept (-ance)
ac-ces-si-ble
ac-ces-so-ry
ac-ci-den-tal (-ly)
ac-com-mo-date
ac-com-pa-ny
ac-com-plish
ac-cor-dance
ac-cord-ing
ac-count
ac-crued
ac-cu-mu-late
ac-cu-rate
ac-cus-tom (-ed)
ache
a-chieve (-ment)
ac-knowl-edge
ac-quaint-ance
ac-qui-esce
ac-quired
a-cross
ac-tu-al
a-dapt
ad-di-tion (-al)
ad-dress
ad-e-quate
ad-journed
ad-just-ment
ad-mi-ra-ble
ad-mis-si-ble
ad-mit-tance
ad-o-les-cent
ad-van-ta-geous
ad-ver-tise-ment
ad-ver-tis-ing
ad-vice (noun)
ad-vis-a-ble
ad-vise (verb)
ae-ri-al
af-fect
af-fi-da-vit
a-gain
a-gainst
ag-gra-vate
ag-gres-sion
a-gree-a-ble
a-gree-ment
aisle
al-co-hol
a-lign-ment
al-ley
al-lot-ted
al-low-ance
all right (2 words)
al-most
a lot (2 words)
al-ready
al-though
al-to-geth-er
a-lu-mi-num
al-ways
am-a-teur
am-bi-tion
a-mend-ment
a-mong
a-mount
a-mus-ing
a-nal-y-sis
an-a-lyze
an-cient
an-ec-dote
an-es-thet-ic
an-gle
an-ni-hi-late
an-ni-ver-sa-ry
an-nounce
an-noy-ance
an-nu-al (-ly)
a-noint
a-non-y-mous
an-swer
ant-arc-tic
an-tic-i-pate
anx-i-et-y
anx-ious
an-y-thing
a-part-ment
a-pol-o-gize
a-pol-o-gy
ap-pa-ra-tus
ap-par-ent (-ly)
ap-peal
ap-pear-ance
ap-pe-tite
ap-pli-ance
ap-pli-ca-ble
ap-pli-ca-tion
ap-point-ment
ap-prais-al
ap-pre-ci-ate
ap-proach
ap-pro-pri-ate
ap-prov-al
ap-prox-i-mate-ly
ar-chi-tect
arc-tic
ar-gue
ar-gu-ment
a-rith-me-tic
a-round
a-rouse
ar-range-ment
ar-riv-al
ar-ti-cle
ar-ti-fi-cial
as-cend
as-cer-tain
as-i-nine
as-sas-in
as-sess (-ment)
as-sign-ment
as-sist-ance
as-so-ci-ate
as-so-ci-a-tion
as-sume
as-sur-ance
as-ter-isk
ath-lete
ath-let-ic
at-tach
at-tack (-ed)
at-tempt
at-tend-ance
at-ten-tion
at-ti-tude
at-tor-ney
at-trac-tive
au-di-ble
au-di-ence
au-thor
au-thor-i-ty
au-to-mo-bile
au-tumn
aux-il-ia-ry
a-vail-a-ble
av-er-age
aw-ful (-ly)
awk-ward

B

bach-e-lor
bag-gage
bal-ance
bal-loon
bal-lot
ba-nan-a
ban-dage
bank-rupt
ban-quet
bar-gain
bar-rel
base-ment
ba-sis
bat-ter-y
beau-ti-ful
beau-ty
be-come
be-com-ing
be-fore
beg-gar
be-gin-ning
be-hav-ior
be-ing
be-lief
be-lieve
ben-e-fi-cial
ben-e-fit (-ed)
be-tween
bi-cy-cle
big-gest
bis-cuit
bliz-zard
book-keep-er
bough
bought
bouil-lon
bound-a-ry
break-fast
breath (noun)
breathe (verb)
brief
bril-liant
Brit-ain
bro-chure
brought
bruise
budg-et
built
bul-le-tin
bouy-ant
bu-reau
bur-glar
bur-ied
bur-y
busi-ness
bus-y

C

caf-e-te-ri-a
caf-feine
cal-en-dar
cam-paign
can-celed
can-di-date
can-is-ter
ca-noe
can't
ca-pac-i-ty
cap-i-tal
cap-i-tol
cap-tain
car-bu-ret-or
ca-reer
car-i-ca-ture
car-riage
car-ry-ing
cash-ier
cas-se-role
cas-u-al-ty
cat-a-log
ca-tas-tro-phe
cat-e-go-ry
caught
cav-al-ry
ceil-ing
cel-e-brate
cel-e-bra-tion
cem-e-ter-y
cen-sus
cen-tu-ry
cer-tain (-ly)
cer-tif-i-cate
ces-sa-tion
chal-lenge
change-a-ble
char-ac-ter (-is-tic)
chauf-fer
chief
chim-ney
choc-o-late
choice
choose
Chris-tian
cir-cuit
cir-cu-lar
cir-cum-stance
cite
civ-i-li-za-tion
cli-en-tele
cli-mate
climb
clothes
coach
co-coa
co-er-cion
col-lar
col-lat-er-al
col-lege
col-lo-qui-al
colo-nel
col-or
co-los-sal
col-umn
com-e-dy
com-fort-a-ble
com-ing
com-mence
com-mer-cial
com-mis-sion
com-mit
com-mit-ment
com-mit-ted
com-mit-tee
com-mu-ni-cate
com-mu-ni-ty
com-par-a-tive (-ly)
com-par-i-son
com-pel
com-pe-tent
com-pe-ti-tion
com-pet-i-tive (-ly)
com-plain
com-ple-ment
com-plete (-ly)
com-plex-ion
com-pli-ment
com-pro-mise
con-cede
con-ceive
con-cern-ing
con-cert
con-ces-sion
con-clude
con-crete
con-curred
con-cur-rence
con-demn
con-de-scend
con-di-tion
con-fer-ence
con-ferred
con-fi-dence
con-fi-den-tial
con-grat-u-late
con-quer
con-science
con-sci-en-tious
con-scious
con-sen-sus
con-se-quence
con-ser-va-tive
con-sid-er-a-bly
con-sign-ment
con-sis-tent
con-sti-tu-tion
con-tempt-i-ble
con-tin-u-al-ly
con-tin-ue
con-tin-u-ous
con-trol
con-tro-ver-sial
con-tro-ver-sy
con-ven-ience
con-vince
cool-ly
co-op-er-ate
cor-dial
cor-po-ra-tion
cor-re-late
cor-re-spond
cor-re-spond-ence
cor-rob-o-rate
cough
could-n't
coun-cil (noun)
coun-sel (verb)
coun-ter-feit
coun-try
cour-rage
cou-ra-geous
cour-te-ous
cour-te-sy
cous-in
cov-er-age
cred-i-tor
cri-sis
crit-i-cism

crit-i-cize
crowd
cru-el
cu-ri-os-i-ty
cu-ri-ous
cur-rent
cur-ric-u-lum
cus-tom
cus-tom-ar-y
cus-tom-er
cyl-in-der

D

dai-ly
dair-y
dan-ger-ous
dealt
debt-or
de-ceased
de-ceit-ful
de-ceive
de-cid-ed
de-ci-sion
dec-la-ra-tion
dec-o-rate
de-duct-i-ble
de-fend-ant
de-fense
de-ferred
def-i-cit
def-i-nite (-ly)
def-i-ni-tion
del-e-gate
de-li-cious
de-moc-ra-cy
de-pend-ent
de-pos-i-tor
de-pot
de-scend
de-scribe
de-scrip-tion
de-sert (place)
de-serve
de-sign
de-sir-a-ble
de-sir-ous
de-spair
des-per-ate
de-spise
des-sert (food)
de-te-ri-o-rate
de-ter-mine
de-vel-op
de-vel-op-ment
de-vice (noun)
de-vise (verb)
di-a-mond
di-a-phragm
di-ar-rhe-a
di-a-ry
dic-tion-ar-y
dif-fer-ence
dif-fer-ent
dif-fi-cul-ty
di-lap-i-dat-ed
di-lem-ma
dil-i-gence
din-ing
di-plo-ma
di-rec-tor
dis-a-gree-a-ble
dis-ap-pear
dis-ap-point
dis-ap-prove
dis-as-trous
dis-ci-pline
dis-cov-er
dis-crep-an-cy
dis-cuss
dis-cus-sion
dis-ease
dis-sat-is-fied
dis-si-pate
dis-tin-guish
dis-trib-ute
di-vide
di-vine
di-vis-i-ble
di-vi-sion
doc-tor
does-n't
dom-i-nant
dor-mi-to-ry
doubt
dropped
drowned
drudg-er-y
du-al
du-pli-cate
dye-ing (add color)
dy-ing (expire)

E

ea-ger-ly
ear-nest
ec-o-nom-i-cal
e-con-o-my
ec-sta-sy
e-di-tion
ef-fect
ef-fer-ves-cent
ef-fi-ca-cy
ef-fi-cien-cy
eighth
ei-ther
e-lab-or-ate
e-lec-tric-i-ty
el-e-phant
e-lev-enth
el-i-gi-ble
e-lim-i-nate
el-lipse
em-bar-ass
e-mer-gen-cy
em-i-grate
em-i-nent
em-pha-size
em-ploy-ee
em-ploy-ment
e-mul-sion
en-close
en-cour-age
en-deav-or
en-dorse (-ment)
en-gi-neer
En-glish
e-nor-mous
e-nough
en-ter-prise
en-ter-tain
en-thu-si-as-tic
en-tire (-ly)
en-trance
en-vel-op (verb)
en-ve-lope (noun)
en-vi-ron-ment
e-quip (-ment)
e-quipped
e-quiv-a-lent
es-pe-cial-ly
es-sen-tial
es-tab-lish
es-teemed
et-i-quette
e-ven-tu-al (-ly)
ev-i-dence
ev-i-dent-ly
ex-ag-ger-ate
ex-ceed
ex-cel-lent
ex-cept
ex-cep-tion-al (-ly)
ex-ces-sive
ex-cite (-ment)
ex-ec-u-tive
ex-er-cise
ex-haust (-ed)
ex-hib-it
ex-hi-bi-tion
ex-hil-a-ra-tion
ex-is-tence
ex-or-bi-tant
ex-pect
ex-pe-di-tion
ex-pend-i-ture
ex-pense
ex-pen-sive
ex-pe-ri-ence
ex-plain
ex-pla-na-tion
ex-pres-sion
ex-qui-site
ex-ten-sion
ex-tinct
ex-troar-di-nar-y
ex-treme (-ly)

F

fa-cil-i-ties
fal-la-cy
fa-mil-iar
fa-mous
fas-ci-nate
fas-ci-nat-ing
fash-ion
fa-tigue (d)
fau-cet
fa-vor-ite
fea-si-ble
fea-ture
Feb-ru-ar-y
fed-er-al
fem-i-nine
fer-tile
fic-ti-tious
field
fierce
fi-ery
fi-nal-ly
fi-nan-cial (-ly)
flies
fo-li-age
for-ci-ble
for-eign
for-feit
for-go
for-mal-ly
for-mer-ly
for-tu-nate (-ly)
for-ty
for-ward
foun-tain
fourth
frag-ile
fran-ti-cal-ly
freight
friend
ful-fill
fun-da-men-tal
fur-ther-more
fu-tile

G

gad-get
gai-e-ty
gan-grene
ga-rage
gas-o-line
gauge
ge-ne-al-o-gy
gen-er-al-ly
gen-er-ous
ge-nius
gen-u-ine
ge-og-ra-phy
ghet-to
ghost
glo-ri-ous
gnaw
gov-ern-ment
gov-er-nor
gra-cious
grad-u-a-tion
gram-mar
grate-ful
grat-i-tude
grease
grief (noun)
grieve (verb)
griev-ous
gro-cer-y
grudge
grue-some
guar-an-tee
guard
guard-i-an
guer-ril-la
guess
guessed
guid-ance
guide
guilt-y
gym-na-si-um
gyp-sy
gy-ro-scope

H

hab-i-tat
ham-mer
hand-ker-chief
han-dle (d)
hand-some
hap-haz-ard
hap-pen (ed)
hap-pi-ness
ha-rass
har-bor
hast-i-ly
hav-ing
haz-ard-ous
heard
height
hem-or-rhage
hes-i-tate
hin-drance
his-to-ry
hoarse
hol-i-day
hon-or (-a-ble)
hop-ing (wish)
hop-ping (jump)
horde
hor-ri-ble
hos-pi-tal
hu-mor-ous
hur-ried (-ly)
hur-ry-ing
hy-drau-lic
hy-giene
hymn
hy-poc-ri-sy
hyp-o-crite

I

i-am-bic
i-ci-cle
i-den-ti-cal
id-i-o-syn-cra-sy
ig-no-rant
il-leg-i-ble
il-lit-er-ate
il-lus-trate
im-ag-i-nar-y
im-ag-i-na-tive
im-ag-ine
im-i-ta-tion
im-me-di-ate (-ly)
im-mense
im-mi-grant
im-mor-tal
im-pa-tient
im-per-a-tive
im-por-tance
im-pos-si-ble
im-promp-tu
im-prove (-ment)
in-al-ien-a-ble
in-ci-den-tal-ly
in-con-ven-ience
in-cred-i-ble
in-curred
in-def-i-nite (-ly)
in-del-i-ble
in-de-pend-ence
in-de-pend-ent
In-di-an
in-dict-ment
in-dis-pen-sa-ble
in-di-vid-u-al
in-duce-ment
in-dus-tri-al
in-dus-tri-ous
in-ev-i-ta-ble
in-fe-ri-or
in-ferred
in-fi-nite
in-flam-ma-ble
in-flu-en-tial
in-gen-ious
in-gen-u-ous
in-im-i-ta-ble
in-i-tial
in-i-ti-a-tion
in-no-cence
in-no-cent
in-oc-u-la-tion
in-quir-y
in-stal-la-tion
in-stance
in-stead
in-sti-tute
in-sur-ance
in-tel-lec-tu-al
in-tel-li-gence
in-ten-tion
in-ter-cede
in-ter-est (-ing)
in-ter-fere
in-ter-mit-tent
in-ter-pret (-ed)
in-ter-rupt
in-ter-view
in-ti-mate
in-va-lid
in-ves-ti-gate
in-ves-tor
in-vi-ta-tion
ir-i-des-cent
ir-rel-e-vant
ir-re-sis-ti-ble

ir-rev-er-ent
ir-ri-gate
is-land
is-sue
i-tem-ize (d)
i-tin-er-ar-y
it's (it is)

J

jan-i-tor
jeal-ous (-y)
jeop-ard-ize
jew-el-ry
jour-nal
jour-ney
judg-ment
jus-tice
jus-ti-fi-a-ble

K

kitch-en
knife
knowl-edge
knuck-le

L

la-bel
lab-o-ra-to-ry
lac-quer
lan-guage
laugh
laun-dry
law-yer
league
lec-ture
led
le-gal
leg-i-ble
leg-is-la-ture
le-git-i-mate
lei-sure
length
let-ter-head
li-a-bil-i-ty
li-a-ble
li-ai-son
li-brar-y
li-cense
lieu-ten-ant
light-ning
lik-a-ble
like-ly
lin-e-age
liq-ue-fy
liq-uid
lis-ten (-er)
lit-er-ar-y
lit-er-a-ture
live-li-hood
liv-ing
log-a-rithm
lone-li-ness
loose (release)
lose (fail to keep)
los-ing
lov-a-ble
love-ly
lunch-eon
lux-u-ry

M

ma-chine
mag-a-zine
mag-nif-i-cent
main-tain
main-te-nance
ma-jor-i-ty
mak-ing
man-age-ment
ma-neu-ver
man-u-al
man-u-fac-ture
man-u-script
mar-riage
mar-shal
ma-te-ri-al
math-e-mat-ics
max-i-mum
may-or
mean-ness
meant
mea-sure
med-i-cine
me-di-e-val
me-di-o-cre
me-di-um
mem-o-ran-dum
men-us
mer-chan-dise
mere
mer-it
mes-sage
mile-age
mil-lion (-aire)
min-i-a-ture
min-i-mum
min-ute (time)
mi-nute (small)
mir-ror
mis-cel-la-ne-ous
mis-chief
mis-chie-vous
mis-er-a-ble
mis-er-y
mis-sile
mis-sion-ar-y
mis-spell
mois-ture
mol-e-cule
mo-men-tous
mo-not-o-nous
mon-u-ment
mor-al
mort-gage
mu-nic-i-pal
mus-cle
mu-si-cian
mus-tache
mys-te-ri-ous

N

na-ive
nat-u-ral-ly
nec-es-sar-y
ne-ces-si-ty
neg-li-gi-ble
ne-go-ti-ate
neigh-bor-hood
nei-ther
nev-er-the-less
nick-el
niece
nine-teenth
nine-ty
non-sense
no-tice-a-ble
no-to-ri-e-ty
nu-cle-ar
nui-sance
nu-mer-ous

O

o-be-di-ence
o-bey
o-blige
ob-sta-cle
oc-cai-sion (-al-ly)
oc-cu-pant
oc-cur (-ring)
oc-curred
oc-cur-rence
of-fense
of-fi-cial
of-ten
o-mis-sion
o-mit-ted
o-pin-ion
op-er-ate
op-po-nent
op-por-tu-ni-ty
op-po-site
op-ti-mism
or-di-nance
or-di-nar-i-ly
or-di-nar-y
o-rig-in-al (-ly)
out-ra-geous

P

pag-eant
paid
pam-phlet
par-a-dise
par-a-graph
par-al-lel
par-a-lyze (d)
pa-ren-the-ses
pa-ren-the-sis
par-lia-ment
par-tial
par-tic-i-pant
par-tic-i-pate
par-tic-u-lar (-ly)
pas-time
pa-tience
pa-tron-age
pe-cu-liar
per-ceive
per-form-ance
per-haps
per-il
per-ma-nent
per-mis-si-ble
per-mit-ted
per-pen-dic-u-lar
per-se-ver-ance
per-sis-tent
per-son-al (-ly)
per-son-nel
per-spi-ra-tion
per-suade
phase
phe-nom-e-non
phi-los-o-phy
phys-i-cal
phy-si-cian
pic-nick-ing
piece
planned
pla-teau
plau-si-ble
play-wright
pleas-ant
pleas-ure
pledge
pneu-mo-nia
pol-i-ti-cian
por-trayed
pos-sess
pos-ses-sion
pos-si-ble
prac-ti-cal (-ly)
prai-rie
pre-cede
pre-ce-dence
pre-ced-ing
pre-cious
pre-cise (-ly)
pre-ci-sion
pre-de-ces-sor
pre-fer (-a-ble)
pref-er-ence
pre-ferred
prej-u-dice
pre-lim-i-nar-y
pre-mi-um
prep-a-ra-tion
pre-pare
pre-scrip-tion
pres-ence
pres-tige
prev-a-lent
pre-vi-ous
prim-i-tive
prin-ci-pal (chief)
prin-ci-ple (rule)
pri-or-i-ty
pris-on-er
priv-i-lege
prob-a-bly
pro-ce-dure
pro-ceed
pro-fes-sion
pro-fes-sor
prom-i-nent
pro-nounce
pro-nun-ci-a-tion
pro-pa-gan-da
pros-e-cute
pro-tein
psy-chol-o-gy
pub-lic-ly
pump-kin
pur-chase
pur-sue
pur-su-ing
pur-suit

Q

qual-i-fied
quan-ti-ty
quar-ter
ques-tion-naire
qui-et
quite
quo-tient

R

raise
rap-port
re-al-lize
re-al-ly
re-cede
re-ceipt
re-ceive (d)
rec-i-pe
re-cip-i-ent
rec-og-ni-tion
rec-og-nize
rec-om-mend
re-cur-rence
ref-er-ence
re-ferred
re-fer-ring
re-hearse
reign
re-im-burse
rel-e-vant
re-lief
re-lieve
re-li-gious
re-mem-ber
re-mem-brance
rem-i-nisce
ren-dez-vous
re-new-al
re-nowned
rep-e-ti-tion
rep-re-sen-ta-tive
req-ui-si-tion
res-er-voir
re-sis-tance
re-spect-a-bly
re-spect-ful (-ly)
re-spec-tive (-ly)
re-spon-si-ble
re-spon-si-bil-i-ty
res-tau-rant
rheu-ma-tism
rhyme
rhythm
ri-dic-u-lous
route
run-ning

S

sac-ri-fice
sac-ri-le-gious
safe-ty
sal-a-ry
sand-wich
sat-is-fac-to-ry
Sat-ur-day
sau-cer
scarce-ly
scene
scen-er-y
sched-ule
scheme
sci-ence
scis-sors
sec-re-tar-y
seize
sense
sen-si-ble
sen-tence
sen-ti-nel
sep-a-rate
ser-geant
se-ri-ous
sev-er-al
se-vere (-ly)
shep-herd
sher-iff
shin-ing
shriek
siege
sig-nif-i-cance
sim-i-lar
si-mul-ta-ne-ous
since
sin-cere (-ly)
ski-ing
sol-dier
sol-emn
so-phis-ti-cat-ed
soph-o-more
so-ror-i-ty
source
sou-ve-nir
spa-ghet-ti
speak
spe-cial
spe-cif-ic
spec-i-men
speech
sphere
spon-sor
spon-ta-ne-ous
sta-tion-ar-y (still)
sta-tion-er-y (paper)
sta-tis-tic
stat-ue

stat-ure
stat-ute
stom-ach
stopped
straight
strat-e-gy
strength
stretched
stub-born
stud-y-ing
sub-si-dize
sub-stan-tial
sub-sti-tute
sub-tle
suc-ceed
suc-cess
suf-fi-cient
sug-ges-tion
sum-ma-rize
sum-ma-ry
su-per-fi-cial
su-per-in-tend-ent
su-pe-ri-or-i-ty
su-per-sede
sup-ple-ment
sup-pose
sure-ly
sur-prise
sur-veil-lance
sur-vey
sus-cep-ti-ble
sus-pi-cious
sus-te-nance
swim-ming
syl-la-ble
sym-met-ri-cal
sym-pa-thy
sym-pho-ny
symp-tom
syn-chro-nous
sys-tem

T

tar-iff
tech-nique
tel-e-gram
tem-per-a-ment
tem-per-a-ture
tem-po-rar-y
ten-den-cy
ten-ta-tive
ter-res-tri-al
ter-ri-ble
ter-ri-to-ry
the-a-ter
their
there-fore
thief
thor-ough (-ly)
though
through-out
tired
to-bac-co
to-geth-er
to-mor-row
tongue
to-night
touch
tour-na-ment
tour-ni-quet
to-ward
trag-e-dy
trai-tor
tran-quil-iz-er
trans-ferred
trea-sur-er
tre-men-dous
tried
tries
tru-ly
Tues-day
tu-i-tion
twelfth
typ-i-cal
typ-ing

U

u-nan-i-mous
un-con-scious
un-doubt-ed-ly
un-for-tu-nate (-ly)
u-nique
u-ni-son
u-ni-ver-si-ty
un-nec-es-sar-y
un-prec-e-dent-ed
un-til
un-us-u-al
up-per
ur-gent
us-a-ble
use-ful
us-ing
u-su-al (-ly)
u-ten-sil
u-til-ize

V

va-can-cies
va-cant
va-ca-tion
vac-u-um
vague
val-u-a-ble
va-ri-e-ty
var-i-ous
veg-e-ta-ble
ve-hi-cle
veil
ve-loc-i-ty
ven-geance
vi-cin-i-ty
vic-tim
view
vig-i-lance
vil-lain
vi-o-lence
vis-i-bil-i-ty
vis-i-ble
vis-i-tor
voice
vol-ume
vol-un-tar-y
vol-un-teer

W

waive
wan-der
war-rant
weath-er
Wednes-day
weird
wel-come
wel-fare
where
wheth-er
which
whole
whol-ly
whose
width
wo-man (singular)
wo-men (plural)
worth-while
wor-thy
wreck-age
wrench
wres-tler
write
writ-ing
writ-ten
wrought

Y

yacht
yel-low
yes-ter-day
yield

CAPITALIZATION

- **Capitalize proper nouns and words derived from them; do not capitalize common nouns.**

PROPER NOUNS	COMMON NOUNS
Poly High School	a high school or college
First National Bank	a firm or corporation
The Freshman Class	a freshman in high school
First Baptist Church	a church or temple or shrine
God (used as a name)	a god
Buddhism	a religion
Buddhist, Baptist	a religious follower
Genesis	a sacred book
Lafayette Hotel	a building
Heartwell Park	a city or county park
Professor L. M. Smith	a professor at U.C.L.A.
Lt. Fred Bishop	an army lieutenant
Vice President of the U.S.	the company's vice president
Uncle John	my uncle
Father (used as a name)	my father
Tuesday	a day of the week
January	a month
Memorial Day	a holiday, the holiday season
French, Algebra 1	a language class, algebra
Atlantic Avenue	a street, avenue, boulevard, circle, drive, place, road
Long Beach, CA, U.S.A.	a city, state, country
Southern California	a southern state, drive south on the freeway
Lake Superior, Pacific Ocean	a lake or a geographical feature
World War II, D DAY	historical events
the Enlightenment	the eighteenth century
Democratic party	a political party
Department of Defense	a governmental department
EPA, FBI	a federal agency

- **Capitalize titles, names, and initials of persons and abbreviations of titles, degrees, and names of organizations.**

  Reverend A. C. Hill, D.D., gave an address at the commencement.
  Dr. Donald Smith, Jr., is her employer.

- **Capitalize the first word of a sentence.**

  She likes to read every night before she goes to sleep.

- **Capitalize the first word of a quoted sentence unless it is part of the sentence that introduces it.**

  He asked, "Is Jack going to San Francisco this summer?"
  "Jack," she said, "is not going anywhere this summer."
  Russell Baker has written that in our country "it is sport that is the opiate of the masses."

- **Capitalize the first, last, and all important words in the titles and subtitles of books, magazines, newspapers, articles, plays, poems, songs, essays, speeches, historical documents, works of art.**

The Great Gatsby (novel)	Death of a Salesman (play)
Time (magazine)	"The Scarlet Ibis" (short story)
"We Wear the Mask" (poem)	The Thinker (statue)
Gettysburg Address (speech)	Los Angeles Times (newspaper)

- **When quoting poetry, copy the poet's capitalization exactly.**

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.
—"Psalms of Life" Longfellow

The Soul selects her own Society--
Then--shuts the Door--
To her divine Majority--
Present no more--
—"The Soul selects her own Society" Dickinson

- **Capitalize abbreviations for departments and agencies of government, other organizations, and corporations; capitalize trade or business firm names when mentioning the product; capitalize radio and television station call letters.**

EPA, FBI, LBUSD, CSULB, Xerox , KFAC, KROQ, KCET-TV, KNBC-TV

- **Capitalize the first word and the proper name or the term of address in a salutation; capitalize the first word only in the complimentary close of a letter.**

Dear Betty,	My dear Betty,	Sincerely yours,
Dear Sir:	My dear Sir:	Yours very truly,

- **Capitalize the first word of a resolution following the word "resolved" or following introductory italicized phrases.**

Resolved, That aid to underdeveloped countries should be studied.

- **Capitalize the first word in each division of an outline.**

I. Outdoor games
  A. Football
  B. Baseball
  C. Soccer

- **Capitalize the names of school subjects which are taken from names of countries or which are used as titles of specific numbered courses. Also capitalize proper adjectives derived from proper nouns.**

English, French, Spanish, Algebra I, Music 2
American flag, British officer, Siamese cat

- **Capitalize the names of races, religions, nationalities.**

Native American, Methodist, Italian

- **DO NOT capitalize the names of the seasons: spring, summer, fall or autumn, winter.**

WRITING NUMBERS

- **Numbers are usually written in full when no more than two words are required.**
  More than five thousand people attended the game.
  There were fifteen in the Latin class.
  The study hall seats seventy-five.

- **Numbers requiring more than two words are written in figures.**
  I worked on a 750 acre ranch.
  According to the last census, the population of Long Beach is 370,000.

  NOTE: A sentence should never begin or end with a number expressed in figures.
  One hundred twenty-five students took the college entrance test.

- **Figures are used to express dates, street numbers, telephone numbers, scores, statistics and other numerical results, exact amounts of money, time, chapters, pages, or groups of numbers that are used in a single passage.**
  I was born on May 20, 1949.
  Her address is 1817 Loma Avenue.
  Call 437-0171 for employment information.
  At the end of the game, the score was 29 to 14.
  The car cost him $6,000.
  Read chapters 5, 9, and 10.
  Make a box 9 X 6 X 3 inches.

- **In formal types of writing, such as formal invitations, numbers are written in full.**

- **Use numerals for decimals and fractions.**
  0.75
  3.45
  1/4 oz.
  7/8 in.

CHOOSING PRECISE WORDS

SYNONYMS FOR "GO"

Avoid overuse of "go" or "went." Use more vigorous verbs from this list instead.

acted
advanced
ambled
approached
arrived
bashed
began
bicycled
blazed
blitzed
bolted
bombed
bounced
bumped
burst
carried
cavorted
clamored
clung
commenced
crawled
crept
cruised
danced
darted
dashed
departed
disappeared
dismissed
dodged
dragged
drove
entered
escaped
evolved
exited
exploded
faded
fell
flashed
fled
flew
flipped
floated
floundered
flurried
forged
frolicked
fumbled
galloped
garbled
glided
hastened
hovered
hiked
hobbled
hopped
hurried
hustled
ignited
inched
jerked
jogged
jostled
jumped
journeyed
juggled
lashed
leaped
left
lifted off
limped
lugged
lunged
lurched
maneuvered
marched
meandered
moved
oozed
orbited
piloted
plodded
plunged
pounced
pranced
proceeded
progressed
promenaded
pushed
raced
rambled
ran
reached
retired
roamed
rushed
sailed
sauntered
scampered
scattered
scorched
scram
scrambled
scuffled
scurried
searched
shot
shuffled
shuttled
skimmed
skipped
skirmished
slid
slipped
slithered
slouched
slunk
snaked
soared
spaced
sped
spun
splashed
split
sprinted
staggered
stalked
stampeded
started
stepped
stirred
stomped
streaked
strode
strolled
struggled
strutted
stumbled
swam
swished
tailed
took off
tiptoed
toppled
torched
trampled
traveled
tripped
trod
trucked
trudged
trotted
tumbled
twirled
vanished
ventured
waddled
walked
waltzed
wandered
weaved
withdrew
wobbled
worked

SYNONYMS FOR "SAID"

Avoid overuse of "said." Use more descriptive verbs from this list instead.

accused
acknowledged
acquiesced
added
addressed
admonished
admitted
advised
advocated
affirmed
agreed
alleged
allowed
announced
answered
approved
argued
articulated
asked
assented
asserted
assumed
attested
avowed
babbled
bantered
bargained
barked
began
begged
bellowed
berated
blurted
boasted
breathed
bubbled
cackled
called
chattered
cheered
chided
chirped
chortled
chuckled
claimed
commanded
commented
communicated
complained
complimented
confided
contradicted
conversed
cried
croaked
cursed
debated
decided
declared
delivered
demanded
demurred
denied
denounced
described
dictated
directed
disclosed
disrupted
divulged
drawled
droned
echoed
elaborated
emphasized
enjoined
entreated
enunciated
estimated
exclaimed
explained
expressed
faltered
feared
fired
foretold
fumed
gabbed
gasped
giggled
gloated
goaded
gossiped
grinned
groaned
growled
grumbled
grunted
heckled
held
hinted
hissed
howled
implied
indicated
inferred
inquired
instructed
insulted
itemized
laughed
lectured
lied
maintained
mentioned
mimed
mimicked
moaned
mocked
muffled
mumbled
murmured
mused
muttered
nagged
narrated
noted
notified
objected
observed
opined
orated
ordered
persisted
petitioned
pleaded
pointed out
pouted
prayed
predicted
preached
pressed
proclaimed
professed
prompted
pronounced
propounded
protested
publicized
questioned
quibbled
ranted
reassured
reciprocated
recited
reflected
refuted
related
remarked
remonstrated
repeated
replied
responded
restated
resumed
retorted
returned
reported
revealed
roared
ruled
sanctioned
sassed
scoffed
scolded
screamed
screeched
shouted
shrieked
sighed
slurred
smiled
snapped
sneered
snickered
snorted
sobbed
solicited
specified
spit
spoke
spouted
sputtered
squealed
stammered
stated
stipulated
stormed
stressed
stuttered
suggested
summoned
talked
tattled
taught
taunted
thought
threatened
told
twitted
urged
uttered
vowed
waited
warned
wept
whimpered
whined
whispered
yakked
yapped
yawned
yelled

SENSORY WORDS

Use words that appeal to the senses.

Sight Words

colorless	round	dotted	white	flat	freckled
ivory	curved	wrinkled	tall	yellow	wavy
striped	lean	gold	ruffled	bright	muscular
orange	oval	clear	sturdy	lime	angular
shiny	green	triangular	sparkling	fragile	turquoise
rectangular	jeweled	pale	blue	square	fiery
pink	hollow	sheer	small	red	wide
muddy	tiny	maroon	narrow	drab	large
lavender	crooked	dark	massive	purple	lumpy
old	gray	swollen	worn	silver	long
perky	hazel	wiry	cluttered	showy	brown
lopsided	fresh	lacy			

Hearing Words

crash	thud	bump	boom	thunder	bang
roar	scream	screech	shout	yell	squawk
crackle	chime	whine	buzz	laugh	bark
clink	gurgle	bleat	hiss	giggle	bray
snort	guffaw	blare	bellow	sing	rumble
growl	hum	grate	whimper	mutter	slam
stammer	murmur	clap	snap	whisper	stomp
rustle	sigh				

Taste Words

oily	rich	bland	raw	buttery	hearty
tasteless	medicinal	salty	mellow	sour	fishy
bitter	sugary	vinegary	spicy	bittersweet	crisp
fruity	hot	tangy	burnt	sweet	ripe

Smell Words

sweet	piney	acrid	sickly	scented	pungent
burnt	stagnant	fragrant	spicy	gaseous	musty
aromatic	gamy	putrid	moldy	perfumed	fishy
spoiled	dry	fresh	briny	sour	damp
earthy	sharp	rancid	dank		

Touch Words

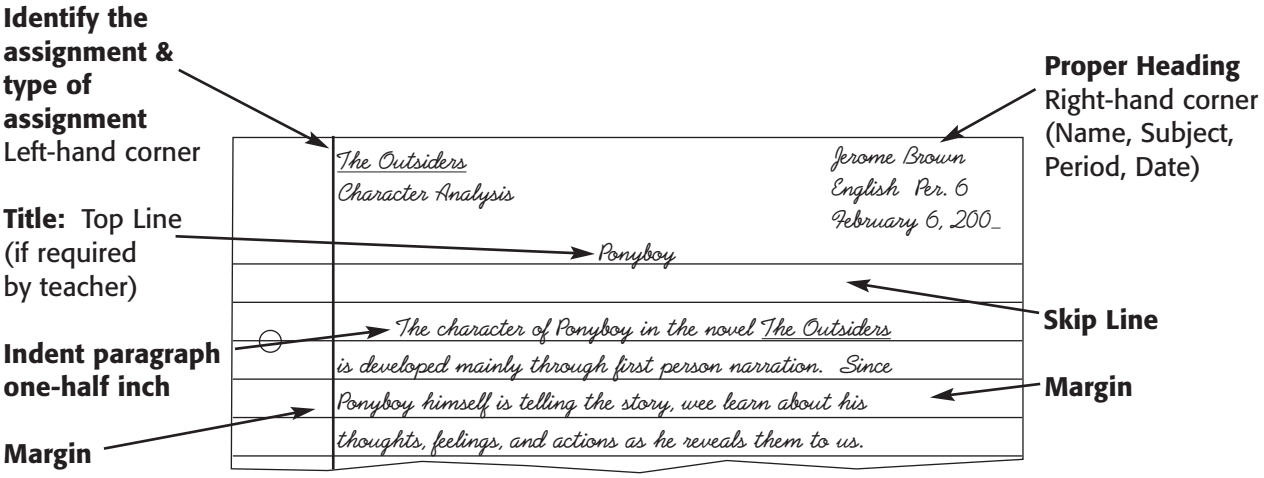
cool	wet	silky	sandy	cold	slippery
velvety	gritty	icy	spongy	smooth	rough
lukewarm	mushy	soft	sharp	tepid	oily
wooly	thick	warm	waxy	furry	dry
hot	fleshy	feathery	steamy	rubbery	fuzzy
thin	sticky	humpy	hairy	fragile	damp
crisp	leathery	tender			

ASSIGNMENT AND MANUSCRIPT FORM

The following is the accepted format for written work unless your teacher asks you for another format.

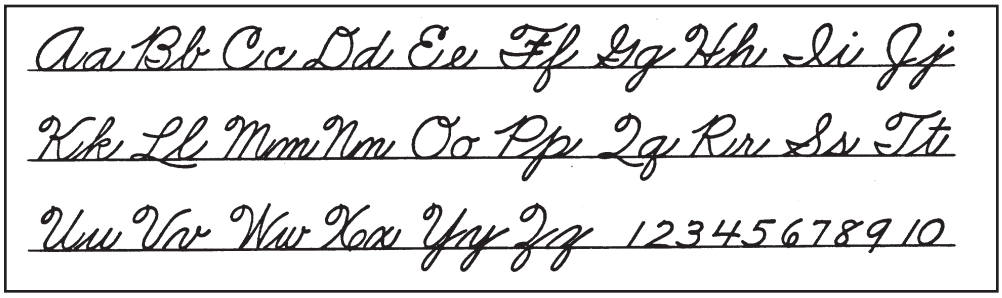
1. Use white paper that is 8 1/2 x 11 inches in size when you use a word processor and ruled notebook paper when you are handwriting. Make sure that the edges are clean; do not hand in paper with feeder tracks or paper ripped out of a spiral notebook.
2. Write on only one side of the paper.
3. Write in blue or black ink or use a word processor for all final drafts.
4. If you are handwriting, do not skip lines between paragraphs unless you are writing a first draft.
5. If you are using a word processor, double-space and use an easily readable, common print face font in a normal size (10 to 12 points). Although cursive and other fonts may look attractive, they are hard to read. Also, do not use a larger font or size for your title than the font and size you use for the rest of your paper.
6. Leave a two-inch margin at the top of the page and one inch margins on the sides and bottom. The left-hand margin should be straight and the right-hand margin should be as straight as you can make it. On ruled notebook paper, be sure to use the red margin lines to guide you.
7. Indent the first line of each paragraph about one-half inch from the left.

Set up the first page of an assignment as shown in the sample below:

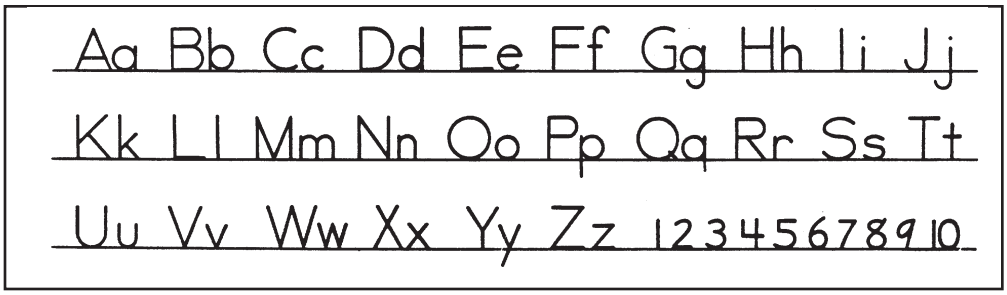


HANDWRITING AND PRINTING

This is what standard cursive handwriting should look like.



Here is an example of standard printing.



PROOFREADING SYMBOLS

The following symbols may be used to indicate errors for correction:

¶ **Paragraph** (Start a new paragraph here. INDENT.)

sp **Spelling** (Incorrect spelling - please fix)

p **Punctuation error**

O **Capitalization error** (From CAPS to lower case or vice-versa.)

^ **Omitted words** (You've left something out.)

⊥ **Indent** (Indent five spaces to begin paragraph.

wo **Write out** (Write out numbers/abbreviations

hc **Handwrite clearly**

⌢ **Close up** (Join two words together or join a fragment to the rest of the sentence.)

/ **Two separate words** (Don't run these together. Ex: alot = a lot) al/right = all right

pv **Point of view** (Do not change point of view.)

T **Transition needed**

RO **Run On Sentence** (Break it up! Us a a period.)

Frag **Sentence Fragment** (Incomplete--you're missing either the subject or the verb.)

? **Unclear** (Can't tell what you mean.)

Awk **Awkward wording or sentence structure**

cs **Comma splice** (You used a comma where you should have used a period.)

vt **Verb tense error** (Stick to the correct tense: past, present, future, etc.)

M **Margins** (Be careful--keep it neat!)

boy the **Switch word order**

ww **Wrong word** (Doesn't fit--choose another!)

sv **Subject-verb agreement** (Subject and verb must agree. Ex.: *They are*, NOT *they is*)

X **Take out** (Leave this out--it isn't needed.)

ACADEMIC VOCABULARY

Alliteration - A repetition of consonant sounds at the beginning of words - *He sways his head from side to side.* Alliteration serves several purposes: It is pleasing to the ear and it links and emphasizes the ideas these words express.

Allusion - A reference to a person, place, an event, or a literary work that a writer expects a reader to recognize.

Analogy - A comparison between two things to show the similarities between them.

Anecdote - A brief story, usually told as an example to illustrate a point.

Audience - The readers or listeners to whom any discourse is directed.

Author's purpose - His or her reason of creating a particular work.

Autobiography - A biography (life story) told by the person whose life it is.

Biography - A life story told by an outside person.

Cause/Effect - Action/reaction

Character Development - Characters that grow or change during a story.

Conclusion - Concluding paragraph(s) which is meant to bring closure to the piece of writing.

Conflict - The primary source of tension within a story.

Descriptive Vocabulary - Adjectives, adverbs, vivid verbs - the use of precise language.

Details - Specific descriptions

Dialogue - Conversation of fictional characters or actual persons as it is presented in a novel, story, poem, play, or essay.

Dynamic Character - A character that changes significantly.

Empathy - The understanding of the feelings, thoughts, and motives of someone else.

Fable - A brief tale that teaches a lesson about human nature.

Figurative Language - Simile, metaphor, personification, hyperbole, alliteration, onomatopoeia.

Folk-tale - A simple story that has been passed from generation to generation by word of mouth.

Genre - A term used to classify literary works, such as *novel, mystery, historical fiction, biography, short story, poem*; and a term to describe broad types of writing, such as *narrative, expository, response to literature*, and *persuasion*.

Graphic Organizer - A visual representation of facts and concepts from a text and their relationships within an organized frame. Graphic organizers are effective tools for thinking and learning. They help teachers and students represent abstract or implicit information in more concrete form, depict the relationships among facts and concepts, aid in organizing and elaborating ideas, relate new information with prior knowledge, and effectively store and retrieve information.

Hyperbole - An intentionally exaggerated figure of speech - as *I have told you a million times.*

Imagery - Words or phrases that create pictures or images in the reader's mind.

Lead - Two to three sentences included in the introductory paragraph which are meant to capture the reader(s) interest, examples of types of leads include: questions, descriptive, dialogue, and anecdotal.

Literary Device - See **Figurative Language**

Logical Order - Thoroughly developed writing structure that classifies information into organized categories used in expository genre.

Memoir - An account of true events told by a narrator who witnessed or participated in the events; usually focusing on the personalities and actions of persons other than the writer.

Metaphor - A figure of speech that makes a comparison between two things which are basically dissimilar. Many metaphors are implied or suggested as such.

Mood - Feeling about a scene or subject created for a reader by a writer's selection of words and details.

Onomatopoeia - The use of a word whose sound in some degree imitates or suggests its meaning.

Organized Paragraphs - Focused around a central theme or idea by organization (natural order, logical order) and development (examples and details, compare and contrast, cause and/or effect, analysis or classification).

Personification - A metaphorical figure of speech in which animals, ideas, things, etc., are represented as having human qualities.

Peer Editing - A form of collaborative learning in which students work with their peers in editing a piece of writing.

Point of View - The perspective from which the reader views the events in the story; determines what the narrator can know and tell about first, second, or third person.

Prompt - Directions for writing

Purpose - Author's intent for writing (entertain, or express yourself, inform, persuade, or analyze).

Rhetoric - The art or science of using language in prose or verse; content of a writing piece.

Setting - The time and place in which events occur in a short story, novel, play, or poem. Some authors use setting to establish a particular atmosphere or convey mood or tone.

Show Not Tell - Use of descriptive words (sensory words/adjectives and active verbs) to describe something. To paint a picture for readers, rather than just tell. Examples - *I drove the car. I drove the* ***fire engine*** - ***red corvette***.

Simile - A comparison of two things that are essentially unlike, usually using the words *like* or *as*, as "*O my love is* ***like*** *a red, red rose*."

Static Character - One that changes only a little or not at all.

Story Elements - Character, setting, plot, conflict, resolution.

Supporting Details - Specific examples and pieces of information that support a thesis statement, topic sentence or main idea of a writing piece.

Symbol - Any object, person, place, or action that has a meaning in itself and that also stands for something larger than itself, such as a quality, an attitude, a belief or a value.

Theme - The general idea or insight about life that a writer wishes to convey in a literary work.

Thesis Statement - The main point of an essay.

Tone - The writer's attitude toward a subject - detached, ironic, serious, angry...

Topic Sentence - A sentence intended to express the main idea in a paragraph or passage.

Transitions - Words or phrases that promote a smooth, natural flow to the writing.

Variety of Structure - Simple and complex sentences, different subject/verb placement, introductory clauses.

Voice - Distinctive way in which the writer expresses ideas with respect to style, form, content, purpose, etc., the "sound of a writer's work."